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Welcome to K100

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it's
easy

go
for it!

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On the cover:
 Gemstone soup by Cindy Craig in
 Claudia Handpurl's Projecting
 Photo by Alexis Xenakis
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www.knittingmagazine.com

Knitter's Magazine is published quarterly
 \$49.95, ISSN 1047-9530

\$18 for one year
 \$36 for two years (8 issues)
 \$44 for three years (12 issues)
 Gemstone soup or per year (U.S. funds)
 Foreign add \$3 per year (U.S. funds)

subscriptions begin with next issue

POSTMASTER
 Send address changes to:

Knitter's Magazine
 P.O. Box 945
 Sioux Falls, SD
 57101-0945

Printed on paper produced from
 50% post-consumer waste
 and additional mailing offices.

MF, Inc.
 1330 S. Minnehaha Ave.
 Sioux Falls, SD 57105
 605-236-3450

На одну страницу назад (<)



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Norah Gaughan vol.7
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knitter's magazine

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Knitter's Magazine (0490, ISSN 0747-9539) is published quarterly \$25 yearly in U.S., \$34 in Canada, \$34 for three years (\$12 U.S./\$20 Canada) and \$5 per year U.S. In Canada, send \$17 per year U.S. funds—no Canadian money can be sent. In U.S., write U.S. Postmaster, 505 Third Street, St. Paul, MN 55101. Periodicals postage paid at St. Paul, MN, and additional mailing offices.

Postmaster: Send address changes to Knitter's, P.O. Box 616, St. Paul, MN 55101-0616. Allow four weeks for change of address. Include both old and new addresses and zip code. Label front flap issue.

Although every effort has been made to ensure complete and accurate instructions, Knitter's Magazine can not be responsible for any errors or typographical or other. Knitter's Magazine will not accept claims for damage or loss due to faulty or defective items.

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U.S.A. Newsstand and Distribution by OMNIUS MARKETING GROUP
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Fall 2010





From the Publisher

I wrote my first "Letter from the Publisher" 99 issues ago when working at The Golden Fleece on Phillips Avenue and moonlighting on Knitter's Magazine (see "3 Friends, 1 place, 9 little words," page 20).

Those heady days of youthful energy and dreams—"How hard can it be? Let's publish a magazine!"—came alive recently as Phillips Avenue became memory lane as well as Knitter's 100 outdoor studio.

Deciding to shoot the magazine where it all began—beautiful downtown Sioux Falls—means flying in models from photo shoot paradise, Miami Beach. And here we are with someone you might recognize: Lydia poses on the banks of the Big Sioux River (see photo, left).

Choice, our cover model (and Lydia's good friend from Miami Beach) was already in South Dakota. Her family lives just outside of town. What are the chances?

We also need a guy model. Our friend Terri Carlson mentions that her son Corey is coming to town—and don't we think he is model material? Of course he is. He's smiling with his mom (bottom, opposite page) and posing on his bike—he's a racer!—on page 105.

Terri isn't the only one who brings along her son. So does stylist Lisa Manner, whose son Spencer joins my assistants Jason Britner and Andrew Renzato. Lisa times stoplights as we shoot "It's yellow, start shooting! Go, go, go!" she shouts, making sure there are no cars in our shot at the busy 11th and Phillips intersection. Ooops, there goes the trolley (above, left).

Phillips Avenue with its colorful specialty shops, outdoor restaurants, and Sculpture Walk is a wonderful location, and we're taking over 50 shots. "We thought of many ways of celebrating our 100th issue," says Knitter's Editor Rick Mondragon. "It was

tempting to think of 100 designs, but that would have meant a quadruple issue. So we settled for a double issue with over 230 pages and about 50 patterns."

Since my other outdoor studio—the Falls of the Big Sioux River—is underwater because of flooding, we knock on the Bauers' door. Their stucco home, with its arched front door and French shutters on quiet, leafy 23rd Street, is just the right backdrop for our "Woodsy" collection. Elisabeth Bauer and her two children (see opposite page, bottom right) welcome us.

Just a block from our Pink House (see group shot, opposite page) Maggie and Lou Barnett open wide the doors to their Victorian home (opposite page, top).

And across the street from the Pink House, Mary and Jim are giving their painted lady a new coat (opposite page, bottom). So Kassidy, our youngest model (that's her and dad Roger Kasa, opposite page, top) gets her close-up on our porch instead of the Glimskir.

At lunch at Casa del Rey—whose multi-colored facade we also used as a backdrop (see opposite page)—Book Editor Elaine Rowley looks back.

"We're now in the big-numbers-stage of life and publication," Elaine says, "and after all these years, my love is still the process of knitting. My hope is that knitters will understand, enjoy, and be free to build on that process. The sweater is important, but the process is where we want to go."

"We look back with some satisfaction and some pride. In our closets are garments lost from those early issues that are still viable, that we can wear. And, in these changeable times, it's remarkable that some of the wonderful people we worked with so long ago have designs in this issue. A lot of the yarn companies are here too, and some of the same yarns."



"You'll also find what we love most: to empower knitters by allowing them to see the possibilities. It's always been our goal to have a little fun presenting the best magazine we can and send it out into the world feeling that everybody has a fighting chance to knit something they're going to be proud of. And that, a year or two from now, they'll be more confident knitters than they are today."

"To not be afraid of their knitting. To love it. Enjoy it. Not have it be something that frustrates them, but something that they have as much sense of accomplishment in as we do in getting *Knitter's* out the door 100 times. So on their 100th sweater, they're still knitting, and like us, they can't wait for the next one."

And this issue is not just going out the door, but also onto the World Wide Web. "We're delighted that the digital version of *Knitter's* is debuting with #700," says XRS, Inc. CEO Benjamin Levinsky. "It's wonderful that we are able, after 26 years of publication, to offer our digital collector's double-issue for free. It's our thanks to everyone in the Knitting Universe who has supported us."

Now knitters outside the U.S.—including my sister Anna in Sydney, Australia—won't have to wait so long for their magazine to reach them. You can find out more about *Knitter's* digital edition on page 231.

When I wrote my first publisher's letter, Benjamin was a little boy weaving on a rigid-heddle loom at The Golden Fleece (see page 20). Who could have guessed that he'd grow up to so ably follow in our footsteps, or that I would have the pleasure to do what I love 100 times?

It's been a wonderful journey, made richer by the extraordinary people of the Knitting Universe like former Editor Nancy Thomas, *Knitter's* Editor Rick Mondragon, our supportive advertisers, our talented designers, and wonderful staff.

It's been a privilege shooting and writing for *Knitter's* and our truly great readers. Thank you.

—Alexis Xenakis, Publisher
Sioux Falls, South Dakota

In this issue

Welcome to Knitter's Issue 100! It has been a pleasure to immerse myself in the creation of this double issue. Arriving at triple digits is its own milestone, but K100 also represents more than 25 years of publishing a magazine.

Aleks' Knitting Universe reflects on our past, answering to two of your most asked questions: "How did the magazine begin?" and "Why are you in South Dakota?" You'll gain insight to the passion that drives this publication we call *Knitter's*.

Let's not forget the present. This issue carries our regular feature from PennDass, and one from Laura Bryant of Prism Yarns. We have *Knitter's* School and plenty of inspiration with over 50 patterns.

We have made a special effort to highlight some of *Knitter's* regular advertisers and biggest supporters. Accompanying each "company bio" is a pattern in one of their classic yarns. These yarns have become part of the *knitter's* vocabulary. Who hasn't heard of Cascade 220, Donegal Tweed, Lamb's Pride, Encore, Merino Cotton, Felted Tweed, Ultra Alpaca, or Red Heart? Many of you are passionate for Manos, Done, Stuff, La Bohème, Touch Me, and 188124.

With the popularity of knitting, the industry has grown immensely in the past few years—with established companies expanding on what they do best and new companies carving their place in the yarn world. Your local shop stocks yarns from long-standing companies as well as some of the newbies—Kollage, Knit One Crochet Too, Kraemer, Universal, Malabrigo, Asian Trends, and Claudia Hand Painted Yarns.

*Fingered as a child's sweater,
Gentleman Sweater grows into our
new look. Page 50.*

*Two options were perfect to pre-
sent. The cable-knit tunic is
fresh, and fashionable... Page 70.*

*and elaborate motifs
create the perfect
outfit. Page 46.*

*A two-color hat on
the go... Page 76.*



Cool and beautiful, page 18

Aviator Jacket

body knit in a color dotted chevron,
collar and cuff trim
in a nubby stitch to
resemble persian lamb.

sampled in 3 earthy
shades of Takhi
Donegal Tweed.

purchased belt.



You'll find some pretty irresistible patterns in this issue, with work from designers that regularly appear in our publication—Deborah Newton (first appeared in K2), Kathy Zimmerman (K40), Katherine Hunt (K54), Lois Young (K42), and Diane Zang (K14).

Also included in this issue are XRX authors—Jean Frost, Gwen Bortner, and Elise Davelot—giving you a sampling of their signature work.

You'll recognize familiar names like Niki Epstein, Laura Bryant, Barry Klein, Vivian Hsieh, Joy Station, Julie Gaddie, Penny Olman, and Angela Juergens. Other talented designers—Kate Limmire, Cindy Craig, Lisa Jacobs, Carol Wessinger, Brooke Nico, Wilhelmine Peers, Kirsten Muench, Amy Polcyn, Susan Borovsky, Kenny Chua and Bobbi Anderson—are on board for K100. We are thrilled to have their designs join in this celebration.

You know why you buy the magazine. Within these pages you are in for a real knitting treat. We feature designs to suit many tastes, skill levels, and interests—from cables and textures, to colorful intarsia and ways to work with variegated yarns. Classic silhouettes and some with more unique approaches to construction and fit will entertain you.

We have you covered with entrelac, mitered squares, or slip-stitch patterns. How about chain plying or multi-stranding fine-weight variegated yarns to bulk them up for large-needle knitting and better color mixes? Color lovers will flip for gansey textures and cables worked in color,



Colorful
intarsia
page 42



Todd Hays just an
earthly vision.
Page 44



Color your winter for Valentine
and love. Page 42



Who doesn't appreciate great texture? And
recycling, too! Page 40





*Creating a collection of
sweaters is about sketches
and snatches, ideas and
interaction. From pencil and
paper, yarn and needles,
come sweaters...*

*then patterns and photos...
and back to paper and ink
for an issue that we are
proud to call Knit.*



*These colors are better in Hanes hosiery.
But you get the idea. Page 10.*

Bohus inspiration, simple panels for a yoke or following the contours of the front shaping. Work stripes enhanced with dip stitches, or garter and stockinette combinations. There is no need to fear color with all these great options.

Sometimes a classic silhouette needs just a little detail to make it shine. Openwork scallops at a hem, decorative tabs, and shoulder buttons on a toddler's dress come to mind. Who wouldn't love a charcoal suit where the cables create great waist shaping. In the sheath, a Chanel jacket in graphic basket weave, or a delicate lace coat that brings out your inner diva.

More unusual construction like a pieced sweater or cardigan, a Miyake inspired pullover, or one-sleeve wrap will get you thinking. Make a vest with long sleek front tails, or go for a criss-cross pullover where the two halves are woven together.

What is in store for the future? Join our publisher, Alexis Xenakis on page 6 to see that we will add a virtual publication to the offering. It is a big deal for us and will be for you, our readers, as well. Although I hope that we can always produce a paper issue, we realize that an online Knitter will offer added advantages for you—possibilities we are only beginning to imagine.

Speaking of possibilities. Little did I know that assisting on a photo shoot in Taos, New Mexico back in 1998, would translate itself into a new career. In just a few weeks, I will celebrate my 10th anniversary at a job I love—behind the editor's desk...here at Knitter's.

Rick Hendragan, Editor



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OF THE MERINO BREED IN URUGUAY



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With the support and assistance of the Secretaría de Uruguay de la Lana (the Uruguayan Wool Secretariat) we have created the "Malabrigio Program" for Uruguayan breeders of Merino wool. Dedicated to advancing the Merino wool industry in our country, Malabrigio will offer prizes for the finest wool lots in commercially feasible quantities from breeders located in Uruguay.

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The winners of the contest will accompany us to Sitzches East 2011. Here, they will meet the many crafters who attend the show and interact with the ultimate buyers and users of merino wool products, a truly rare opportunity for wool producers in Uruguay.

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from the K100 cover (front and back).

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by December 31, 2010. We'll draw from the
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clockwise from top left: Beretlet (29-000) - Herring-Point Wrap (5011-3) - Lettuce Hat,
Beretlet (19-000) - Croon Pullover (5010-1) - Big Pig Pullover (5011-2) - Seaside Sweater

Corrections & Clarifications

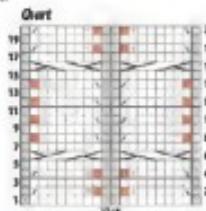
K96, p. 70 'New York Blues' the lengths in the back instructions are correct; the schematic is mislabeled.

K97, p. 48 'Tulip' additions to the Cable key (see Rows 1 and 19) are as follows:

- 20 RMP 9 2m st. Add to back, 12 st. #1 Pmce
- 20 RMP 9 2m st. Add to back, 12 st. #1 Pmce
- 20 UMP 9 2m st. Add to back, 12 st. #1 Pmce
- 20 UMP 9 2m st. Add to back, 12 st. #1 Pmce

K97, p. 52 'Curly Willow' corrected Chart and Stitch Key are shown here with changes in red:

- Knit 5, purl 5 — Purl 5, knit 5
In: Chg
Out: Chg
- K10 (knit front and back) —
- A4 (K 5 2m st, knit in back, 12 st. Pmce)
- A5 (P 5 2m st, add to back, 12 st. Pmce)

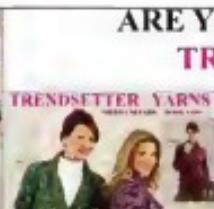


K99, p. 44 'Monet' the missing text for back yoke at bottom of the page: Continue stripe pattern as established according to Color Sequence Chart, decreasing at beginning and end of rows 1, 2, 3, and 5 of each stripe until 9 sts remain. Row 1 (R), k2tog, k3, SSK, k1. Row 2 (P), SSF, p1, p2tog, p1. Row 3 (R), SSF2, k1. Row 4 (P), Row 5 SSF2.

K99, p. 57 'I Think Wed' the corrected Chart is shown here:



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Knitter's Loom

Every knitter has developed a stash, and the Ashford Knitter's Loom is a new tool for stash reduction. This rigid-heddle loom comes in 12- and 20-inch widths. The loom is compact, ultra-portable, and folds in half—even with your weaving in place. Easy-to-understand instructions and everything you need, including warping tools, make it a breeze to get started. You'll find instructions for Lydia's plaid tote on page 138 of this issue. Contact fogelovefiber.com for a dealer near you.





Square pegs?

Many knitters find Kollage's Square Knitting Needles ergonomicly efficient, decreasing stress and strain. The square circulars are available in original *Soft Cable* or the new *Firm Cable*. These needles are like no other; the cables will not curl, kink, or knot. You will also find their copper-colored *Square Double Pointed Needles* in 5, 6, and 7" lengths. Due to the needles' unique shape, most knitters go up one needle size to obtain gauge. Give 'em a try! Contact kollageyarn.com for a shop near you.

Feeling sheepish

Jan Mitchell Larsen majored in Sculpture & Design at the Philadelphia College of Art. Samples of her work can be seen in the Permanent Collection of the Smithsonian. For the past 15 years she has designed and crafted ornaments for the National Christmas Tree of Peace. She is a knitter and creates her *Sheep Ornament* for the fiber enthusiast. Because it is glass, it makes a great light-catcher. For more information and other designs contact mitchell@larsen.com.



Natural skeins

The Kraemer Natural Skeins collection contains a wide variety of beautiful yarns designed especially for the hand dyer. Whether you are looking for basic worsted-weight wool, sock yarn, bulky, or even thick and thin, their *Natural Skeins* collection has it all. We hope you are inspired to fill these blank canvases with lots of color! Made in the U.S.A. Contact Kraemer Yarns at kraemeryarns.com to find a shop near you.



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Leather & nickel

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Evie Rosen – 2010 Knitter of the Year...



Jan Kahn (left), Benjamin Levisey (right), and Evie Rosen, founder of WUAM (center), on stage with Knitter of the Year award and check from Knitter's at STITCHES Midwest 2010

You may have wondered what happened to Knitter's Magazine's Knitter of the Year award for 2010. We waited until August to present the award to Warm Up America founder Evie Rosen on-stage at the STITCHES Midwest 2010 fashion show.

Although Evie Rosen was trained as an occupational therapist, her love for all things yarn eventually got the best of her. She opened her yarn shop, The Knitting Nook, in 1964 in a converted double garage. And as business grew, Evie moved into a storefront in

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TAIYO SWING COAT

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Sensational! • Warm & Triple's Neck Down Swing Coat.
Pattern #4100

... 15 million squares later

Wausau, Wisconsin, where she operated the retail business for 32 years.

In 1991 Evie came up with the idea for WUAI and introduced it to customers in her shop. It became so popular that the Milwaukee Sentinel, the largest paper in the state, wrote about it and then, with Evie's encouragement, other retailers adopted the program which grew into a national program. In 1995 when the program was literally more than she could handle, Evie approached the Craft Yarn Council. CYC then incorporated WUAI as a 501C3 charity (Evie continues to serve on the foundation's board).

Evie's influence on the knitting/crochet world goes well beyond WUAI. She was instrumental in developing CYC's Certified Instructors Program in knitting. Her awards, recognitions, and service include...

* The first retailer to receive TNNA's TEN Award, recognizing her work

in raising the level of professionalism among needlework retailers and starting WUAI.

- * Recognized by the Craft and Hobby Association for her charitable contributions and for her work in starting WUAI.
- * A Time Magazine "Local Hero".
- * A New Choices Magazine "Choice Champion".
- * Author of more than 25 books and leaflets for Leisure Arts, including *All New Teach Yourself to Knit*, a perennial best-seller.
- * Throughout her career Evie has been active in a variety of community organizations, including local business groups, the local hospital where she served on the ethics panel, and the synagogue of which she is a member.

Jan Kahn, Caron International's VP of Sales and Marketing and current president of CYC, shared numbers with us. "Since 1991 when Evie founded WUAI,

the foundation has contributed over 300,000 finished afghans representing nearly 15 million blocks made by knitters and crocheters across our country."

Evie's Impact is not just about afghan squares. "This award is long past due," said Benjamin Levissay. "This is not only about service, it's about history. Evie has touched so many lives. I remember when she used to teach for STITCHES; she helped create a whole new generation of compassionate knitters and crocheters."

Author Debbie Macomber (also a board member of WUAI) agrees. "Evie is a woman with a heart for others, who uses her talents to reach out and touch other lives by simply doing what she enjoys—knitting. She has shared her vision and her passion with others and the rest, they say, is history."

"Evie is an icon," said David Blumenthal, president of Lion Brand Yarns and past president of WUAI &

CYC. "She represents the kind of people we all want to be. She saw a need, she cared, and she did something about it."

Evie Rosen was also active in a regional retailer association (American Professional Needlwork Retailers) and served as its President. And she has taught extensively for TNNA, CYC, TNGA, and, of course, STITCHES Knitting Expo. Evie still lives in Wausau. And yes, she still knits.

To find out more or to get involved with Warm Up America please visit WUAI online at WarmUpAmerica.org.



AN AFGHAN FOR ANYONE!

Bolsa, a 95% wool, 5% silk yarn from Plymouth, is great for afghans and garments. Knit this striking 5-color Long Cabin throw designed by JoAnne Turcotte for your favorite person. Using garter stitch, you will start with one square and then pick-up and cast-on for additional squares and rectangles as you go, making the main body all one piece, changing colors for each block. The 7-row border is added on at the end. The body is knit on size 8 needles, the border on size 6. This yarn washes nicely with Eucalan—why not add a bottle of this no-fuzz soap for \$4.25? Colors used in this throw are #s 2, 3, 8, 9, and 12. Want to change your own colors? Just let us know. 38" x 42".
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The Knitting Universe

Alexis Xenakis

3
friends,
1 pizza,
9 little
words:



*How hard can it be?
Let's publish a magazine!*



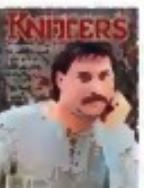
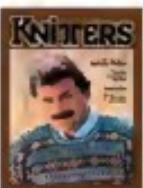
"We have knitters in mind," writes Editor Elaine Rowley—the 'R' in XRX—in the Premier Issue of Knitter's Magazine. "Knitters who love to knit; who've discovered a satisfying and challenging craft that they can grow with; who realize that knitting is much more than the means to a beautiful sweater."

"Polishing skills; discovering a rich heritage; exploring knitting around the world; learning about wonderful shops, designers, books, guilds, and other knitters. Knitter's. Designed for you."

Over a quarter-century later, Elaine's words still hold true. But just about everything else has changed. As I sit at my desk—dual-processor Mac, sleek Apple



PHOTO BY ALICE COOPER





keyboard, three large computer displays—
I remember Elaine's setup when she was writing
her Letter from the Editor for the Premier Issue:
a Compugraphic console with a tiny screen, two
film strips with eight lenses, and an endless roll of
narrow, photographic paper. This would have
to be run through hot wax before it could be
keylined (adhered to a layout page with wax and
the firm encouragement of a rubber roller).

Type alignment was by eye with the aid of the
keyline apparatus, a drafting table with a movable
precision ruler attached to pulleys by steel wire.

Headlines were another matter: imagine
disappearing to a deskroom and fusing with
exposures and chemicals every time you
needed one.

Type changes were slow and perilous:
corrections were output on the typesetter, and
keylined in place with a layout artist's right
hand—a very sharp, X-Acto knife.

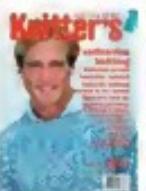
Photos? These were indicated on the page
by a tinted cellulose called amberlite, which
also had to be keylined. Look at all the diverse
elements that make up these pages, think of them
all secured with wax, and it's easy to imagine that
when the magazine blueline arrived just before
printing, our proofreaders had to have eagle eyes
to make sure that a correction here, or part of a
headline there, hadn't fallen off the page on its
way to the printer.

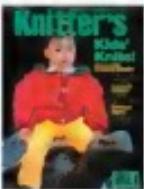
While all this excitement was going on in the
basement of a store-front on Phillips Avenue in
downtown Sioux Falls, South Dakota, upstairs a
full-fledged yarn shop, The Golden Fleece, was
open for business.

The Golden Fleece? the middle of the
Prairie? I remember my disbelief when I first saw
the sign. I was a young 2nd Lieutenant then, just
out of the university and posted at the Big Red



(Clockwise, from below) K2-K3: the Premier Issue
Elaine, David, and Alexis at the Golden Fleece
in Sioux Falls; former Contributing Editor and
"Other Places, Other Times" columnist Lisbeth
Uplid; professional photographer and mentor
Alvin Uplid; Benjamin beginning his career in
the Knitting Universe as his father's weaving
apprentice; Benjamin and JILL in Florence.





1 In Fort Riley, Kansas, Home for the weekend, I accompanied David Xenakis—the other “X” in XRX—to a yarn shop in Sioux City, Iowa.

It's a bitter cold, below-zero, winter day, and as we approach the store to return a skein of yarn, David slips on the ice. As if in slow motion, the plastic bag with the 4-ounce skein of Berrota 4 flies from his hand into the air, ascribes a graceful arc, touches, ever-so-gently, the store's large, plate-glass, display window—and it comes crashing down.

We're speechless. But the same can't be said of the shopkeeper who runs outside screaming. Clearly, David is in need of a new yarn shop. He mentions hearing about one in Beresford, South Dakota, and we head north on I-29.

The Golden Fleece is all lit up, and it takes me back to the Greece of the late 1950s when I was growing up on a mountainside village in the Peloponnese. You'd think my mother has just dyed and hung her bright, colorful hanks for all to see. These aren't rough Balkan wool, but silky Paternayan needlepoint yarn. And this isn't my mom's narrow two-heddle loom, but a four-harness Countryside. And the warp? Not flax, but wool, and the pattern isn't plain weave, but overshot.

And all these knitted sweaters in rich, textured, yarns? Last time I saw anyone holding knitting needles was my sister Anna, who made my first sweater from yarn she spun from our sheep's wool. Then at night, after a day herding the sheep, Anna would pick up the shuttle and begin weaving where my mother left off. The gentle, rhythmic sound of reed beating against cloth lulled me to sleep many a night.

Did I dream of Jason and the Argonauts, and their heroic quest for the Golden Fleece? I'm not sure, but as I look at this Golden Fleece I think I surely must be dreaming now.



The Golden Fleece Yarn Shop in Beresford, SD.

Here is my childhood world, reconstructed in a converted brick firehouse. Yarn is everywhere, just as it was in our home in Greece. A young woman with short, dark hair is helping an older gentleman-farmer with his latch-hook project, but soon she approaches with a smile: “Hi, I’m Elaine; may I help you?”

I want to tell her how thrilled I am to be here, above my mother’s and sisters’ spinning, weaving, and knitting, but words like ‘reed,’ ‘dyes,’ ‘skeln’—or ‘knitting,’ for that matter—are not in my vocabulary.

But what did it matter? As I talk, feverishly pointing here and there, telling Elaine about growing up with yarn, she fills in the blanks. And when our visit is over, it isn’t just David who’s going home with a project: mine is a Lopi sweater I fell in love with, in dark Icelandic wool, with two lighter colors for the yoke, and a simple color-pattern just above the ribbing. I had never knitted before, and Elaine offers to get me started.

First, there’s a quick knit and purl lesson on straight needles. Then the swatch, another new word for me. When, by changing needle sizes I count the requisite 3.5 stitches to the inch, I am ready to cast onto circular needles.

A few inches of knit 2, purl 2 ribbing, a few more rows of plain knitting, and I am ready for the simple 3-stitch, 3-row, leaf pattern. Throwing the right-hand pattern yarn, I knit 3 with the background yarn, then k3 by picking the background color. “Be careful with your canaries,” Elaine cautions. “You don’t want your knitting to pucker.”

After the long weekend, I’m up to the yoke. I place stitches on a thread at the underarms for the sleeves as instructed, and by Monday morning my sweater is finished.

But I swim in it, and we rush back to The Golden Fleece to find out what went wrong. “Your yoke canaries are too loose,” Elaine says, “so your sweater grew a few sizes.”

A few sizes? My beautiful Lopi sweater is not only too big for me, and too big for David—the two of us could fit in it comfortably.

“No problem,” says Elaine, “all we need to do is rip down to the underarms and knit the yoke again.” Rip? My masterpiece? First you’d have to pry it from my cold, dead, fingers.

Back at Fort Riley, I mull my options. There isn’t much for a young lieutenant to do on long, winter nights on an army base just outside dry Junction City; so, looking for a miracle, I pore over a knitting book. When I read about slashing a sweater and transforming it into a cardigan, I know I’ve found the answer.

But I don’t just sew and slash, but I remove all those extra inches from the center front. Picking up stitches along the sewn edges I knit 2/2 ribbing, casting off for buttonholes in the



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middle of the band, I really come into my own as I improvise a shawl collar: I increase needle size every few short-rows, and the resulting shawl collar drapes beautifully.

But why, when I put on my new cardigan, are my hands forced towards each other as if joined by a bungee cord? Why can't I easily move my arms backwards? You probably have guessed that removing all that extra fabric at the front made my sweater the right circumference, but it also moved the armholes forward so much that it was unbearable.

I smile thinking about it now, especially modelling for Elaine, her mom and dad and Grandma Belle at the Rowley farm, where David and I are invited for Thanksgiving.

But knitting has me hooked, and Beresford is on the itinerary whenever I come home for visits. There are other, more successful projects, and upon leaving the army, knitting and weaving, it seems, are as much part of my life as they had been in the village.

After my stint working for Uncle Sam, the choice was to return to Greece or stay in my adopted country. I choose to stay and enter the Knitting Universe by joining Elaine and David in moving the Golden Fleece to the big city.

David, a classical pianist who left his position at the university radio station, creates a studio and begins weaving and writing. When one of his articles is accepted—but not published as promised—and the piece he has sent along to be photographed cannot be located, I blurt out, "How hard can it be? Let's publish our own magazine."

I still don't know where that came from. My love of books? My English/Classical Humanities major? My youthful exuberance? All of the above?

Thus, over Cokes and a pizza I was transformed into a publisher, and the lower level of The Golden Fleece morphed from a roomy weaving/knitting

classroom to a crowded editing and graphic beehive.

Good friend and Golden Fleece manager, Carla Rauske, kept the doors open while the rest of us embarked on a new adventure. A trip to New York followed, to spread the news of a new knitting magazine from the heartland. The warm reception of advertisers and designers who believed in Knitter's touched my heart.

Soon, our pages featured great designs by gifted designers and our staff column, wonderful contributors and contributing editors. One of these extraordinary people, Lübeck Uptis, the author of *Lanigan Mimesis*, didn't just bring her design and knitting talent to the table, but also her eloquence.

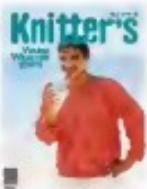
"Where did it all begin—this simple interlooping which intrigues us so? With a Guernsey, there is no tedious sewing after the joy of knitting is complete," she writes in 'Guernseys,' her first Other Places, Other Times column on page 48 of Knitter's Premier Issue.

And so the Premier Issue of Knitter's made its way from the basement of The Golden Fleece into the world, to almost unanimous acclaim. Especially heartening was the response of Eleanor Bernat who called Knitter's, "Exciting and satisfying."



In "Stocking Banks", (K2, page 64) Lübeck Uptis didn't just contribute great lace and her colorful Lenape folk costume collection, but also her feet.

No wonder Knitter's Premier Issue sold out right away. "There's nothing comforting I can say," I wrote in K2, "to all of you who have called and written about getting a copy. Perhaps your yarn shop might agree to replenish their last Knitter's! If, that is, they haven't got it chained to the counter like the Woolgatherer in Washington, D.C."





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Magazine orders pour in from shops, and subscriptions and letters from knitters, who made the magazine their own. "The mixture of knitting history, the advice, the designer's tips, and emphasis on personal creativity and experimentation fill a gap," wrote Mary B. Adams, Benyville, VA.

"I sat down and didn't move until I'd read it from cover to cover..." wrote Diane Gill, Pleasanton, CA.

Then there was this touching note from knitting royalty: "Congratulations on a fine piece of work. Knitter's should exert a timeless appeal. Future issues surely will be stored up by your subscribers. In never-to-be-thrown away collections." It was signed, Barbara Walker, Mount Kineo Lake, NJ.

One of the letters touched this English Major's heart: "It is so refreshing and interesting to actually read about knitting," wrote Pamela Kohan, Simsbury, CT, "instead of flipping through pictures and patterns."

The person most responsible for this was Editor Elaine Rowley. "Lace—the amazing needle or bobbin-made creations, central to the European economic, political, and social life of the 17th and 18th centuries—has been loved by many, but enjoyed by few," she writes in K3, page 20. "Knitted lace is far removed in appearance, technique, and application from such extravagant significance—even stockings as ornate as this were knit by humble hands to serve pedestrian needs..."

And who would have expected this paean to Woolly Boards, from a self-described "corn-fed" farm girl? "Even a gentle bath—that relaxing ritual enjoyed by knitter and knittree alike—can leave woolies in a vulnerable state," Elaine writes in K3, page 16. "The shape of a damp sweater



Barbara Walker, eneme shrouded in our knitting pantheon, was the subject of my first Knitting Universe interview.

is subject to change and must be disciplined, usually placed flat on towels and arranged to proper sweater shape before drying. But consider the stately alternative of boarding your damp sweater. When boarded, it is kept under light tension throughout the drying time. Alas, we know of no woolly board source. With this page in hand, consult a woodworker!"

Inspired, I take the prose plunge myself in "A Conversation with Barbara Walker," (K3, page 12), and my goal was to take you along on my journey through The Knitting Universe: "Barbara prepares salami sandwiches, and we have lunch in the dining room, at a table covered with one of her exquisite lace tablecloths. I finish my milk, and she suggests that we continue our conversation in her study. We walk through the living room, past her elegant lit lamp shades, mosaic afghans, and her oil painting of a medieval castle.

"Outside the rain continues to fall, and I can just make out the outline of the lake. I very much wanted to find a compendium of knitting patterns that I could refer to," Barbara says, "and at the time wasn't anything published in the United States.

"I had to find all the pattern stitchés I could. I collected magazines and books and all kinds of new pattern materials. I went to the Library of Congress and went through their entire collection of knitting pamphlets, knitting magazines—all the way back to 1835.

"One day, I just looked, and there were all these pages. It was a manuscript about that thick, and it looked like book size. I thought it would make a nice book, and so did Scribner's, when I showed it to them.

"I received my copy of *A Treasury of Knitting Patterns* in the mail, I thought it was very nice. Now lots of people could have a lot of knitting patterns. It would have suited me if I could have had such a book. So I was pleased to see it available."

As she drops me off at the bus station, Barbara says, "I would say to anybody, not just in knitting but in any field of arts and crafts, don't be passive. Do your own thing. Do what you find interesting and what you are curious about, and don't ever be afraid to experiment and change what is presented to you





as the way to do something. Do it a different way. Why not? Where is it written that you have to follow exactly what somebody else tells you?"

As I look at the 99 issues neatly arranged in magazine holders on my desk, I realize that we all took Barbara's words to heart. But it's one thing to follow your heart, another to have knitters respond to your vision. So K3 also featured our first-ever survey. No self-inspecting English major would fail to include an essay question, and, just to be safe, there were two: "What do you like most about Knitter's?" And more importantly, "What do you like least?"

The likes, dislikes, suggestions, responses to Knitter's thematic approach, and questions kept coming in for quite some time. Love it or hate it, one thing was for sure: knitters felt strongly about Knitter's.

"I like the authority of your experts."

"Variety of skill levels."

"It's a magazine I actually read."

"The idea of a theme. I don't care for knit lace; but learned—and ended up knitting a lace summer sweater."

"That you cherish knitters and knitting."

"I'm learning that there's more to the game than blindly following a pattern with some pretty yarn."

"The encouragement to understand, not just follow directions."

"Willingness to share, helpfulness, and above all, warmth."

But lest my publishing heart get all aglow, there were these "What do you like least" observations:

"Surveys like this one!"

"My interest in circular needles is nil."

"I would prefer more variety (a non-thematic approach)."

"Fewer charts. I'm left handed, and the charts are a headache."

"Tighter editing is needed; commas where they don't belong."

"You make me realize how little I know!"

Elaine picked up her pen to thank our survey takers: "We love applause and appreciate your generous praise. But we also listen to your complaints. Some we share and are solving; some are of things we hadn't considered and will now; a few are of things we cannot change or do not agree with you about."

"The great thing about a magazine is that it is periodic. There's always another issue. A magazine is like your favorite basic sweater. The same, but not the same. Varied each time you knit it."



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"A magazine also has a continuing identity. (There is the security of that basic sweater design.) And our identity includes a few things that we won't eliminate. Knitters should have the chance to choose their favorite methods and tools as freely as they choose yarn, color, or stitch, and shape. We will continue to include circular knitting and charted patterns as alternatives. And sorry, but once in a while we gotta be cute."

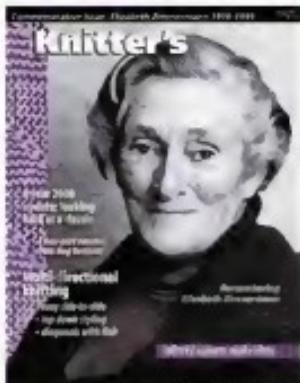
"We know you like it, too. And read. And knit. It is our goal to make your time with us fun and worthwhile. Thanks for this opportunity."

Requests for a copy of *Knitter's Premier* issue—that even the *Village Voice* called, "Stylish... inviting... You'll adore this magazine..."—kept coming in, and when we received a letter from Mary Jo Fortus, Arlington, WA, we knew we had to do something about it. "I will have to turn all my energy to finding someone I can 'harmwoggle' out of their Premier issue," she wrote.

Had a knitting magazine ever been reprinted before? *Knitter's Premier* was. There, on page 49 of KA, surrounded by a golden sunburst are the words, "Collector's Item! At last, the Premiere Issue of *Knitter's Magazine* can be yours."

But reprinting the Premier issue wasn't the only excitement. With KA, I added "Photographer" to my "Publisher/Advertising Director" titles. I have always loved photography; I bought my first plastic camera while still a boy, and shot Greek Classics illustrated oh so artfully arranged in laurel bushes. But never did I think of shooting *Knitter's*. Then after a Twin Cities photo shoot turned into a nine-day marathon, I knew something had to be done.

"You can do it," says Alvis Upitis over spaghetti at his Minneapolis home. "All you need is a good camera." A professional photographer who travels the world for his corporate clients, Alvis



300 issues, 107 covers—KSB was also issued with a commemorative cover in homage to Elizabeth Zimmerman, 1910-1999.



has an artistic eye and unparalleled understanding of photography. Without him I would not have had the confidence or technical skills to embark on my photographic journey.

After dinner Elaine and I accompany Alvis to his favorite pro shop, West Photo. And, no, not any 35-millimeter, single-lens reflex would do. "You're only as good as your equipment," Alvis says, and about thirty thousand dollars later—a privately sum for our fledgling publishing venture—I am the proud owner of a medium-format, auto-reversing Hasselblad that enables me to, as I am fond of saying, "show you every stitch."

My First Minneapolis *Knitter's* shoot followed. I was shooting film, and every evening I would drop off about 60 rolls at the downtown Pro Color lab. As the film was being processed, we were off to Emily's Lebanese Deli, or it's Greek To Me on Lake Street, for a delicious supper. Then it was back to Pro Color at midnight, looking at filmstrips through a magnifying loupe on a light table to make sure we had the shots.

With the shoot over, Alvis and I look at all the shots on his light table. "Nice!" he'd say, and I'd wonder if we were looking at the same photo. Of course we were, and what did it matter if it was often a tad underexposed, or worse, overexposed? If strong, high-noon, shadows buried the eyes? If model placement was not optimum?

Alvis, who also taught photography, was always full of encouragement: "Oh, I see what you were trying to do here," he'd say. "Did you think of...?" In the gentle way of a great teacher offering constructive criticism. Take my word for it, the man is a saint. To this day, I think of Alvis—and Lizbeth—as favorite relatives, with affection and fond memories of good times around the dinner table and animated talks into the night.

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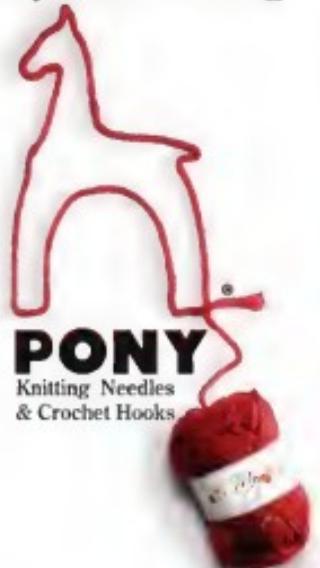


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Reynolds' Valentine 67—my first Lopi sweater—from "An Icelandic Sage: 100 years of Lop L." Knitter's issue 45.

I remember the 14,000 slides Alvis brought back from a shoot, and his words, "All I want to do is get up early, grab something, go all day and not eat until after sunset. Not go to the museum, because you can go to the museum anywhere; but go to the top of that mountain to get a good skyline of Sydney."

How could I ever imagine that, one day, I'd stand on that exact spot, shooting the panorama that is Sydney Harbour for Jane Slick-Smith's book, *Swing, Swagger, Drip!* Or that, with Alvis' vote of confidence, I would embark on a photo career that would take me from Down Under to Iceland?





When that Lopi sweater caught my fancy—"Thingvelt," with mostly plain body and sleeves, but adorned by a medallion of concentric patterns that cascaded down the shoulders in a flame-like, undulating play of light against dark—Reynolds' Volume 67 became my window into Iceland. But that far off land that provided a background for all those beautiful sweaters seemed—at my Bachelor Officer Quarters in Fort Riley—as much out of reach as out of focus.

I had the pattern booklet open to "Thingvelt" on page eight (see photo, opposite page), and on page nine, a young blonde girl was wearing 'Dentiloss'—and a smile. "That was me!" Says Beth Reynolds from her home outside Philadelphia. "I was fourteen years old when I modeled for my father's first Reynolds Lopi pattern book! Dad had brought a whole crew with him to Iceland from New York: a photographer; his assistant; press people; models."

It is a scene we would repeat as our team arrives in Reykjavik at the invitation of JCA/Reynolds USA president Alan Getz on the occasion of the centenary of Lopi's manufacturer, Isletex. Our magical trip to Iceland is the subject of, '100 years of Lopi... A special supplement.' "Our Icelandic Saga is a story of a handful of people, descendants of the fabled Vikings, who also fought against the odds to fulfill their dream—to continue a Lopi tradition rooted in Iceland's past," I write in *itex*.

I have never seen so many beautiful sweaters, over 377 entries in the *itex* Lopi Competition. Prompted by a rich folk tradition, and tempted by *itex*'s generous prizes, knitters all over Iceland pick up their needles.

Our memorable trip includes a glacier tour; pristine snow blends into white horizon, resembling the seamless background of a photographer's studio lit by the softest, diffused, light.

Alvis says there's no substitute for natural light, so there's no indoor studio for me, but Pennsylvania's Longwood Gardens; Louisiana's Oak Alley Plantation; the shores of Chicago's Lake Michigan, and Duluth's Lake Superior; sunlit Greece; the lush landscapes of English stately homes; Cambridge and the meandering River Cam; Devonish Island; New York's Central Park; water-draped Memphis; The Poconos; Hawaii; the Virgin Islands; Australia; and the photographer's paradise that is South Beach became my studio.

Did Knitter's have an unlimited photo budget? Not at all. In the beginning, our photoshoot "boondoggles," (as Nancy Thomas' husband Phil teasingly labeled them) were at the invitation of friends like Nicky Epstein (The Poconos); Jill Coryell (Hawaii); Roanne Axtell (Duluth); Betty Beretta (Virgin Islands); Jean Frost (San Diego); Deryne Specktor (Los Angeles); Lily Chin and Cliff Pearson (New York City); and my sister Anna Dikos (Australia).



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Having Alvis join our team as my assistant during a photo shoot in England was the icing on the cake. Thank goodness he was there to take the wheel of our 11-passenger bus driving, jet-lagged, on the wrong side of narrow country lanes would surely have spelled the end of my career.

And where would I or my Hasselblad, have been without the talented designers whose beautiful sweaters I shot in those exotic locales? And how delightful it was to bring them all—and you!—together in our very first STITCHES.

STITCHES Fair & Consumer Market debuted on October 18, 1991. "Everyone is welcome at Stitches," announces the insert in IQ3, "especially knitters! At STITCHES you can touch, try, even try on. The festive, hand-on excitement created by colorful exhibits and live demonstrations encourages you to go from thinking, to trying, to buying, to doing. Someday becomes today—at STITCHES."

The idea was a gathering of knitters, to promote knitting and yarn—the process and the project—by showing, sharing, and teaching. STITCHES would be, "a place for fun and discovery, as well as intensity and concentration: learn more about your favorite technique, try something new."

The site of all this excitement, and home for our first STITCHES Market, was Garden State Park, Cherry Hill, New Jersey—a glass-and-brass thoroughbred racing grandstand—we billed as "a one-of-a-kind facility," editing out the part about the horses.

And down the street, beginning October 17th, the Hyatt was the setting for Knitter's Fair, "Where Knitter's Magazine comes to life! A wide range of half-day and all-day classes are planned for all interests and levels of skill, with individual needs in mind."

Response to STITCHES was overwhelming, and to accommodate the Student Banquet, the hotel set up a tent on the lawn. Even now, first-STITCHES attendees shiver thinking of the gale-force winds that almost brought our big top down that Saturday night.

In search of a new venue, we crossed the Delaware, landing just across from Valley Forge at the King of Prussia Convention Center. Who can forget the labyrinthine walk from the hotel to the Mall? The day the hotel's computers issued keys to already occupied rooms? Or the windowless Tansy suites? The long lines of vendor cars, trucks, and vans filing past the loading dock as David and Benjamin, walkie-talkies in hand, valiantly tried to keep things moving?

STITCHES was mostly a family affair then, with Elaine, David, Benjamin, myself, and a few volunteers. When Nancy Thomas became Knitter's new Editor she began running the STITCHES Fashion Show.





Nancy was a frequent visitor to Knitter's. "Many people think Sioux Falls, South Dakota, is on the fringe of our Knitting Universe," I write in K39, but look at the paths of some of the brightest stars that have crossed our outer orbit: Elizabeth Zimmerman, Lizbeth Uptis, Kristen Nicholas, Lily Chin.... Once, even a comet from the far way regions of Down Under came to view, Aussie designer Sue Flynn.

"And now, a luminary of the first order who has shone in one of our universe's most visible constellations—the Big Apple Nebula—has entered our sphere, Knitter's Editor Nancy Thomas."

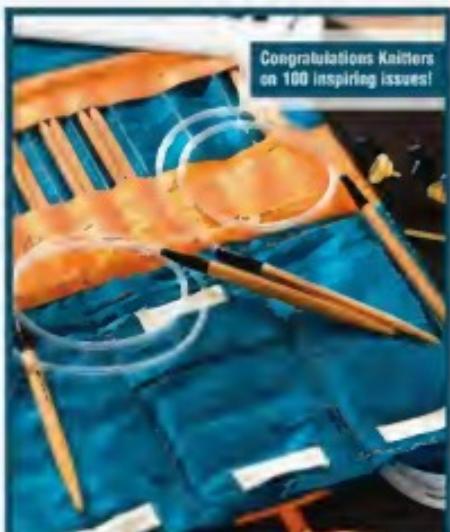
By then we were all traveling on the electronic superhighway, and Nancy felt that, "I have the best of all worlds: to see lots of fashion trends and be up on the latest things by being in the New York area and being connected with South Dakota and everyone around the world."

"I'm very excited to be working with a magazine that gives the unbeatable combination of beautiful knits, along with each designer's approach, plus insightful techniques. That is a sensational format for knitting—to keep learning new things—always expanding and going beyond."

Like Alvis Uptis before her, Nancy Thomas not only encouraged me as a shutter-bug, she suggested beautiful locations: like Sandy Hook, where we just about froze shooting K39; and Liberty State Park, near her home, where she got me arrested, right under the shadow of the Statue of Liberty. (See K39, page 3.)



With Elaine Rowley and former Editor Nancy Thomas in Jersey City.



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One of my favorite images photographed in one of my favorite locations, Chicago—a fish-eye view of Jean Frent's "Snow White Twins."

This seemingly inconspicuous start to Nancy's five-year tenure as Editor of Knitter's Magazine turned into a great journey—and great issues. All along the way, Nancy's experience, critical eye, and timeless hands were invaluable—and in evidence in issue after sold-out issue.

But all the travel and time away from home took a toll, and now Nancy had another reason to stay closer to Jersey City: grandson Capri, who made his modeling debut in K39, page 48.

Nancy and we agreed that the best person for the editor's job had been standing by her side: Knitter's Stylist, New Mexico designer Rick Mondragon. But Nancy and we also knew that our next editor would have to work at Knitter's: there's only so much you can do with fax, email, and next-day air! Would Rick exchange the balmy Southwest with the often-below-zero Great Plains?

"Never in my wildest dreams would I have thought that I would become the editor of Knitter's, much less pick up and move so far away from home," says Rick. "But I had no trouble saying, 'Yes,' because I'll be able to work with two things I absolutely adore: knitting and fashion. Leaving home was hard, but I'm thrilled and am very much looking forward to continue the course Nancy has so ably set."

Was it really 39 issues ago that Rick Mondragon traded Albuquerque for the Snow Belt? Since then, Knitter's has been enriched by his knitting and

Knitter's



Knitter's



Knitter's





editorial skills and gift for great design. Rick is also a great teacher; occasionally taking rare teaching gigs. STITCHES has showcased his other formidable talents as stylist of the always sold-out STITCHES Fashion Show, and stage star, bringing down the house with his inimitable one-liners.

For many years, I have had the pleasure of introducing Rick at STITCHES, but recently I realized it was time to take a final bow. "Benjamin preps me before a show," I said, at STITCHES West. "But don't you think he should tell you what he wants me to say first-hand? Benjamin, come on down!"

To wild applause, a very surprised Benjamin makes his way onto the stage where I give him a hug—and the microphone. The CEO of XRX takes command of the stage as beautifully as he took over the company five years before. The bright lights were trained on a tall man with a deep voice, but all I could see was the blond kid who used to weave on his rigid-heddle loom.

Downstairs at The Golden Fleece we were embarking on a new adventure that brings us to XRX. "We were extraordinarily fortunate," David says, "to have the required skills: we needed an editor? We had Elaine. We needed a photographer? Alexis picked up a camera. We needed someone with desktop skills to put ink on paper? With my interest in computers, I was well suited to that task."

David's computer experience included conjugating Latin verbs on an IBM mainframe computer for our 7:00 a.m. college class and writing the book in Depth Photoshop with Benjamin. Elaine's editing skills were focused on the newsletter of her yarn shop, a splash of color in the muted gray that was the ill-fated Phillips Avenue pedestrian mall. And my photographic skills? They were honed on an inexpensive camera taking Benjamin's graduation photos.

"Benjamin," David says, "has been part of the XRX picture since the beginning, when he was a child." But did anyone think, perhaps even hope, that one day Benjamin would join our adventure?

"Having been a farmer's daughter," Elaine says, "who didn't become a farmer, I'm keenly aware that young people need to be able to find their own direction. I've never indulged in thinking about Benjamin and XRX, because my tendency would be to think, 'Of course he'll want to carry on, work harder, make it better.' But it's so wonderful that he did. Benjamin went out into the world, found good and bad, and chose to come back. And that's the way you'd want it to be."

"It was right before a trip to Italy, and you were all getting on the same plane," Benjamin says. "I thought, what if something happened, and XRX had to be sold? For days, I couldn't shake this strong emotional reaction. It turned my, and my family's, plans upside down."



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And so Benjamin left work in the Silicon Valley for the place where once he used to clean the waxer, help ship magazines, and weave.

"What's made this transition so easy?" Elaine says, "is that Benjamin has always 'gotten' each of us. That's probably the key. In the beginning of XRX, there were three individuals who share responsibilities in a very loose and evolving way. Perhaps not the most efficient or effective approach, but one that allowed us each, almost thirty years later, to still find satisfaction and challenge in our work."

"Benjamin is the perfect person to take over management of a company," David says, "dedicated to providing its customers with something useful and beautiful. Benjamin brings business acumen to XRX, while preserving the spirit that has meant so much to its founders."

Was it easy letting go?

"Who's let go?" asks Elaine, laughing.

"It has been a joy watching Benjamin grow up," David says, "seeing the way he thinks, realizing that I don't have to be his dad anymore. He's confident, intelligent, better at handling some things than I ever was. So it's not at all hard to let go."

"I'm riding the wave, coasting really," Benjamin teases. "I hope you three don't stop working too soon! Really, I have had the good fortune to work with a number of great companies, but, when you're in business, there's always that bottom line.

What I love about XRX is that everything doesn't come down to just dollars and cents."

Well said. How many companies could justify sending their English-major-turned-photographer and his team galloping through the English countryside in search of the perfect locations for a book?

"When I first saw Victorian *Loco* TODAY!" Benjamin says, "I was so proud, couldn't think of anything else the rest of the day. I was fascinated. That's when you realize what it is that XRX is all about: so much talent, so many wonderful people; a product that consumers care about and are inspired by. Those moments I am truly inspired, energized, and I want to do my best."

"Benjamin," Elaine says, "gave our company a future. The bad news is Benjamin also gave me ten more years of productive life!"

"I love being back," Benjamin says, "love the high technology and sophisticated aesthetic found right here, in Sioux Falls. I'm excited about the future. Everything is changing: our market; the way people deal with media; the way people interact with knitting content. We're gearing up to be ready to meet those challenges. At the same time, we need to make sure that our traditional products keep pace, continue to be beautiful. For that, we need to give them the necessary attention and resources—there's no auto-pilot."

"I now have three children of my own, and sometimes I wonder, will there be another generation at XRX? Like Elaine, I don't think I'm entitled to that, but the 100 issues and counting... potential is so exciting."

Ninety-nine issues ago, at The Golden Fleece in Beresford, South Dakota, I entered a world I thought I had left behind forever—a world of yarn, the world of the Knitting Universe. It is to you that I owe this wonderful journey, and to the two caring teachers who taught me my first English words: Mr. Chesebro and Mrs. Grindberg.

During a nostalgic trip back to my hometown for my 30th high school reunion, I called Mrs. Grindberg. Her voice sounded as joyful as I remembered it in 8th Grade: " Didn't we have fun learning together so long ago?" she asked.

It's a question I would like to ask of you. Haven't we had fun learning together—through 99 issues of *Knitter's Magazine*?

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Of time and the knitter

Perri Klass

I was attending a conference a couple of months ago, sitting in a huge lecture hall—it felt more like a sports arena—with thousands of other attendees. Way down below us on the stage, a keynote speaker stood at a podium; two enormous screens, one on either side of the stage, broadcast her image to us, and her amplified words reverberated off the rows and rows of seats. I was clinging to my cardboard cup of hot tea, which I had purchased at an overpriced but highly socially conscious kiosk (air-trade coffee, recycled napkins), hoping hot liquid and caffeine would dispel my early-morning-in-the-wrong-time-zone sense of disorientation. The speaker was talking about subjects which matter to me, and I had flown a long way to be there, and yet I somehow felt disconnected, a jet-lagged combination of where-am-I and why-am-I-here.

So I balanced my tea on the floor in next to my feet, and I took out my knitting. Planted my elbows carefully in my own seat zone, so as not to nudge my neighbor. Went to work on the endless kimono—a set of rectangles knitted side to side in garter stitch in a fascinating variegated blue and purple and green and gold boucle wool (Berry Tree Hill Oceanic)—rectangles which will someday join to make a loose little jacket. The yarn is really the story here; the design is a big back rectangle and then two smaller front rectangles, and then two smaller rectangles that fold into sleeves. It's been a travel project for longer than I care to remember, because it grows slowly, but I'm always happy to see that yarn running over my finger. I keep it on big blue plastic needles, on which this particular yarn slides very smoothly and happily.

Once I had the needles in my hands and the knitting motion began, I relaxed, of course. Yes, I was really there, and I was there to knit and listen to a speaker. I looked up at the left-



*I can dilute myself all too quickly
down to what I can only call
the homeopathic dose...*

hand screen and made eye contact with the huge image of the woman who was talking—or at least, I felt it was eye contact. Her words began to make sense to me, as the next row of knit stitches sorted out my neural pathways. She was talking about reading, remembering the joy of teaching one very particular child to read and changing his life, and there was a real catch in her voice, and the beginnings of a real tear in my eye.

Knitting has been bound up in my mind with listening to speakers and teachers for decades now. The first time I ever wrote about knitting and knitters, I wrote about the hot issue of knitting during lectures and conferences as a medical student and as a resident—I complained that senior doctors were often hostile, often unwilling to believe that an intern in scrubs, knitting desperately to keep herself awake, was really paying attention. And knitting in a meeting, or a conference, or a lecture, or an all-day Continuing Medical Education course still makes all the difference for me between a sense of feeling happily

and productively engaged, and an unworthy urge to fidget, physically and mentally.

Clearly, I was imprinted young. I got into the habit of knitting while my father read aloud, and it kept me calm and attentive and helped me focus my mind on the story—otherwise I would look over his shoulder and read ahead, or start to think about something that had happened that day in school, or a homework assignment that was hanging over me, or else I would begin to find my sitting position a little uncomfortable, and shift around until I took up more than my share of the couch. That was back in the electronically primitive era of the late 1960's (one black and white TV in the house, a dial telephone attached to the wall, the big video screen or the tiny portable communicator something you might have seen on "Star Trek"), but even then, the feeling of yarn in my hands and the rhythm of the knitting needles pulling back and forth and over and in helped me remember where I was and what I was doing and what was real.

But times have changed. As I was sitting in my conference, working on my endless kimono, I noticed my neighbor to my left, a pleasant looking woman around my age, comfortably dressed, with a rather beautiful silk scarf. She was checking her cell phone for messages—no, now she was texting. She wasn't bothering to look up at the video screen at all; and I allowed myself a slightly self-congratulatory nod: how much better to be knitting! How much more courteous, how much more engaged, how much more mentally in contact with my surroundings, was I if right next to me was someone who had come at this way, dragged herself out of bed this morning, trekked to the convention center, and instead of listening, she had removed herself, I thought, into a little electronic world that she could have carried with her anywhere. I finished my row and started the next with a smug sense of accomplishment.

It occurred to me, however, that my sense of virtual eye contact with an enlarged image on a video screen did not actually represent real human contact either. And I'm not sure why it seemed to me that I was being particularly polite; the speaker, miles away at the podium, was not aware of my attention in the least. As far as she was concerned, I could have had earbuds in my ear and been listening to the swell of a great symphony on an iPod, while I played games of solitaire on a PSP (I am not actually very familiar with either of those devices, but I checked this out with my technology consultant, that is to say, with my 15 year old son, and he assures me that these would be activities perfectly compatible with sitting quietly in the back of a large amphitheater. He also says that one could do both those things while watching a sports event or listening to a lecture, which caused me to deliver a somewhat superfluous lecture on paying attention, especially in school).

Actually, there was a woman two rows in front of me who did have earbuds in her ears, and for all I know actually was listening to a great symphony—or maybe to a book-on-tape—or maybe she was just monitoring her children as they got ready for school, back in her hometown.

The technology which connects us—the lecture broadcast on the giant video screen, the text messages on the tiny screen in your hand, the private voices beamed directly into your ears—also isolates us. Etiquette has changed, at least a little—I still find it rude when people check their blackberries and their smartphones in small meetings and seminars—but pretty much everyone does it. I felt mildly radical twenty-five years ago, arguing that I could knit and listen at the same time, but now the quick glance down at your messages is almost a basic right. I am certainly no expert on technology and its possibilities, but as someone who thinks about children and learning, I do find

myself wondering about technology and attention. And as I read about the concept of “continuous partial attention,” I think about knitting.

Continuous partial attention is a term coined by Linda Stone, a former Apple and Microsoft executive who now writes and speaks on issues related to technology and attention, who writes on her website, “To pay continuous partial attention is to pay partial attention—CONTINUOUSLY. It is motivated by a desire not to miss anything and to be a live node on the network—in touch and seen by others.”

Knitting has been, for decades the way that I pay attention better. Reading about continuous partial attention, I find myself wondering whether I have not been somehow inclined in that direction for years. Even before technology made it possible for me to receive real messages, to troll the web on your laptop (or your phone) during your classes, to text under the table while at dinner, something in me was all too ready to look for a separate attentional track

whenever I was supposed to be sitting still and listening. Knitting was my way of tying up—or soothing—that restless roaming piece of my mind which couldn’t relax and open up to a story I really wanted to hear, or to information I knew I needed to learn. When the yarn begins to wrap its groove into my left index finger (I don’t throw, I pikk), my brain settles into some calmer, more receptive groove as well—it was true when I was a child, when I was a medical student, a resident, and it’s true now as well. But instead of feeling like the listener who has to defend herself—the one who might look like her attention is ostentatiously divided—I now find myself looking at my neighbors—or my colleagues, or my students—and wondering the same thing that people used to wonder about me when they saw me knitting: can you really be paying attention?

I thought about this again when I was scheduled to be on a long video-conference call, if that’s the term—that is, I was scheduled to attend a confer-

ence in another city and sophisticated computer technology would mean that I could watch the presentations on my computer screen as they were delivered in the conference room. I could hear my colleagues’ comments, and in fact, during discussion, I could watch the room itself on my computer screen. And that was all very well. My concern was that when I delivered my own comments, I would also be visible, thanks to the magic of my own new webcam. My image would appear on the screen in the conference room, and my voice would be heard.

I tended to be a little bit slow in adapting new technology—not impossible. Luckily, just a little slow, as you can probably tell. So I admit that when the webcam first arrived, I did regard it as a possibly hostile alien. And in fact, my own particular webcam looked a little like an alien, a round head with what looked like a single questing eye perched at the top of a slender stalk-like body. When I turned it on,

(continues on page 40)



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Of time and the knitter

Perri Klass

(continued from page 38)

the head swiveled, so the eye could follow me. When I turned it off, I was still somewhat paranoid that it was continuing to watch me and record my behavior at my desk, not so much what I was looking at [she's on another knitting website—doesn't she ever do any work?—doesn't she have papers to grade?—doesn't she know she has an article due?]. I have that paranoia as well, every now and then, but that's a different one; this was about the computer looking out at me, rather than inward at its own virtual tracks. I thought the webcam was photographing my every yawn, my occasional at-my-desk nap, my less-than-glamorous awakening from same.

I am proud to tell you that I solved this problem in a very practical and low-tech way. I put a small paper bag over the webcam's head. In the same spirit as someone might cover a birdcage to convince the bird that night

had come. I then felt much more kindly disposed toward the webcam, sitting there in its little private paper bag of darkness, and I was quite comfortable with the idea that on the day of the actual virtual conference (now there's a high-tech oxymoron for you), I would occasionally pull off the paper bag and let the camera transmit.

And of course, while the camera was covered, as I sat at my desk in perfect electronic privacy, watching the powerpoint slides move noiselessly from one to the next, listening to the discussion taking place in another city, I was knitting. And I was thinking happily what a great way to attend a meeting, especially a meeting at which I wouldn't feel uncomfortable knitting in person! And only because I was knitting, I was listening. I know this for a fact because once or twice, I admit, I put down my knitting, and since I was sitting

in front of my computer, that led me irresistibly, compulsively, to glance at my email, and once I glanced at my email, I was compelled to read and respond to a few very highly important messages—and by then, my partial attention was too partial to be of anyone.

A decade ago—yes, remember Y2K—I wrote an article on knitting in the new millennium. Even then—a decade ago—I was already complaining irritably about the ways that people demanded knitting be made new over and over—not your grandmother's knitting circle, not your grandmother's knitting pattern, not your grandmother's novelty yarn—whatever that means (we break the rules, whatever the rules are, we use dirty words, we knit sexy garments...).

Now, I have noticed that I tend, as a general rule, to subscribe to the nothing-new-under-the-sun theory

of change. When I read about what it was like to take care of children in other centuries, I tend to look for the echoes—for the lines that could as well have been written yesterday. My field is children, and while I would argue—or agree—that their medical care and their odds of living and growing and being healthy reflects great change and great progress, I would also claim that pregnancy and childbirth and nursing and above all the experience of watching your child grow exposes you to all kinds of profound universal continuities. Yes, this is what your own parent felt, yes, and your grandparent, and the patriarchs and matriarchs in the Old Testament as well—these feelings of love and frustration and pride and anxiety. Nothing new under the sun.

So since I incline philosophically in that direction—eternal verities, emotional continuities—I don't tend to celebrate the regular reinventions of

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knitting. I treasure the idea of the knitting madonna from the 15th century in her German cathedral; when I pass through an art museum and there's a painting from the 18th or 19th century with a woman knitting, I buy a postcard if I can and add it to my collection. I like Elizabeth Zimmermann's idea of "unventing"—that sense that there are certain technical and aesthetic problems that you solve as you knit, and you know that knitters all over the world—and all over the map of history—have solved them too, sitting in silent communion with needles and yarn or else sitting around the circle of knitting together.

And so, I don't like to acknowledge that technology really changes what is most profoundly true and most profoundly human. Sure, I love being able to check the fiber content of Orlana yarn by clicking on the web, and I love even more that I can check out different projects made in different colors by different knitters, and scroll through every pattern available—but that's not an essential change. It's just a joyous convenience enhancing what I once would have done in the yarn store. But the truth is that technology changes us in all kinds of ways, and it teaches us a great variety of lessons, including sometimes lessons we don't really want to learn (as do many lecturers, I may add).

We all come to know our own brains and how they work, and my own powers of partial attention are severely limited—I can dilute myself all too quickly down to what I can only call the homeopathic dose, the concentration (in both senses) that is too low-level to be truly detectable. So I, who started out writing about knitting by loudly defending the idea that sometimes adding a second activity makes your focus more true, am now wondering—loudly—about the attentional capacities of others. And I don't really have any right to do that; I reserve the right to judge what's rude and what's polite, but I'm not entitled to make rules for what will work for others in the various electronic zones of silence (or rather, noise) and privacy created by the devices which connect us and separate us and help us do our work—and avoid it. But I do believe that it's worth paying careful attention, as we change and adapt and adopt, and as always, what helps me pay careful attention is that feeling of yarn winding around my finger, and the needles moving in my hands. n



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Shades of wool

Laura Bryant

Who hasn't fallen in love with a seductive skein of hand-dyed lace-weight wool? Incredibly soft and lightweight, merino lace wools are one of the ultimate knitting experiences. After you've knit several shawls, how about a quick knitting project that uses lace wool in a new way, taking advantage of luscious colors, incredible lightness, and dreamy softness?

Combining multiple strands of lace-weight wool provides a unique knitting experience. Three strands worked as one offer the same softness while pumping the gauge up to a quick 4½ to 4¾ sts per inch. At this gauge, the fabric is soft and light weight, airy yet warm. An entire jacket worked this way might weigh only 12 ounces, and the Checkerboard wraps on page 200 are less than 7 ounces!

While you can easily create your own custom colors by blending 3 solids or multi-colors evenly throughout the entire length of a garment, 3-strand knitting presents the opportunity to make interesting gradations from one colorway to another. The process is simple: Select 2 colors, A and B. Begin with 3 strands of A, work for one-quarter of the desired length, eliminate 1 strand of A and add 1 of B (2 A, 1 B) and work



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to half way. Exchange another B for an A (1 A, 2 B) and work for another quarter, then finish with 3 B. A gentle river of colors flows from one landscape (A) through another (B), with interesting mixtures along the way.

Color choice becomes extremely important when working this way. Stripping and pooling often found in hand dyes tend to disappear, as the colors blend in a slightly tweedy effect. However, not all colors will blend well; high contrast in light and dark or in hues can make the fabric read as muddy. Look for skeins with related colors that 'read' on the same level—that is, no single color pops out as much lighter or darker than the others.



Darks and lights don't blend well.

The biggest watch point is to select colors that are relatively close together in lightness or darkness. As you can see above, going from one extreme to another doesn't create gentle gradations; rather, when light and dark strands mix together they create something known in the textile world as 'grinning'—speckles that don't blend well. The most successful combinations use colors with enough hue shifts to read as multiple colors, but not enough light and dark difference to interfere with blending. The photo below shows a range of skeins placed from lightest to darkest. Notice that bright colors fall into place as well. Any 2 from adjacent rows will work together well—that is, you can select A from row 1 and B from row 2, or 2 and 3, or 3 and 4, but jumping from row 1 to row 3 or 4 could be problematic. The photos on the facing page show combinations from adjacent rows. Pick your favorites and enjoy a pleasant knitting journey!



Skeins arranged from lightest (column on left) to darkest (on right). Blend colors from 1 column or 2 adjacent columns.

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Playful







When doubled, colorful mitered squares become a sculpture to wear. Try a hat or bag and enjoy the versatility of working with blocks of color.

designed by
Vivian Hexbro

Zinnia

HAT

Basic Square OVER 23 STITCHES

Row 1 (WS) K22, p1. Row 2 Slip 1 knitwise (sl 1), k9, SK2P, k9, p1—21 stitches; mark as RS. Row 3 and all WS rows SI 1, knit to last stitch, p1. Row 4 SI 1, k8, SK2P, k8, p1—19 stitches. Row #5 1, k7, SK2P, k2, p1—17 stitches. Continue as established, working 1 fewer stitich before and after SK2P every RS row until 3 stitches remain. Next row SK2P—1 stitch. Fasten-off (see illustration).

TIER 1: DOUBLE SQUARES

B/C Double Squares MAKE 4

Bottom Square With B, cast on 23. Work Basic Square.

Top Square With RS facing, C, and picking up stitches from a B square; pick and knit (PUK) 1 stitch in first loop, 10 along right edge, 1 in center stitch and tighten tail, 10 along left edge, and 1 in last loop—23 stitches. Work Basic Square; B and C Squares are joined on 2 sides.

A/D Double Squares MAKE 4

Work as for B/C Double Squares using A for first square and D for second square.

TIER 2: SINGLE SQUARES

These MC squares join A/D Double Squares to B/C Double Squares from Tier 1.

MC Square 1

With RS facing and MC, PUK1 in center stitch of a C Square and tighten C tail, PUK10 along left edge of C. Insert needle through last loop of C square, then through first loop of a D square and k1 (join C and D together), PUK10 along right edge of D square, PUK1 in center stitch and tighten D tail—23 stitches. Work Basic Square; MC square has joined C and D squares.

MC Squares 2, 4, 6

Work as for MC Square 1, EXCEPT pick up from previous D square and join to new C square.

MC Square 3, 5, 7

Work as for MC Square 1, EXCEPT pick up from previous C square and join to new D square.

MC Square 8

Work as for MC Square 2, EXCEPT join to first C square to form a ring.

TIER 3: DOUBLE SQUARES

With RS facing, work in V-spaces between MC squares from Tier 2. Always tighten tail after PUK in center stitch.

B/C (A/D) Double Squares

Bottom Square With B (A) and working in the V-space above an A/D (B/C) Double Square, PUK1 in center stitch of MC square, PUK10 along left edge, PUK1 in center stitch of D (C) square, PUK10 along right edge of next MC square, PUK1 in center stitch—23 stitches. Work Basic Square.

Top Square Work as for Tier 1, Alternate 4 B/C and 4 A/D Double Squares around.

TIER 4: SINGLE SQUARES

Work in V-spaces between Double Squares from Tier 3.

E Single Squares

With E, PUK 23 stitches. Work Basic Square, EXCEPT do not fasten off last stitch; place on hold.

Work 8 Single Squares. Sew E Squares together to form crown.

I-cord Stem

Put last stitch from each Tier 4 E Square on smaller circular needle. Row 1 K8, do not turn; side stitches to other end of needle. Repeat Row 1 for desired length. Cut yarn and pull tail through all stitches.

INTERMEDIATE

Hat Size L

Circumference 19 (20, 20)

Bag One size

Approximately 11" tall x 12" circumference
shoulder bag

10cm/4"

40

20

over gauge 100%, using larger needle
Basic 23-in Square measures 4.5cm/1 3/4"

1 2 3 4 5 6

Fine weight

Net

A, B, C, E 70 m/70

D 50 m/50

B, C 50 m/50

D, E 70 m/70



Hat = 3mm/US3-3

Bag = 3.5mm/US4



3.5mm/US4, 40cm/16" long



3.5mm/US4



Knitting needles

1 pair for toting

1 pair for interfacing

HARRISVILLE DESIGNS

New England Shetland

Hat colors: 18 Aubergine

MC: 24 Periwinkle (A),

21 Violet (B), 23 Magenta

(C), 22 Plum (D), and 7

Tundra (E)

OR 36 Garnet (MC), 88

Pink (A), 63 Scarlet (B), 23

Magenta (C), 65 Poppy

(D), and 83 Grass (E)

Bag colors: 69 Cypress

(MC), 12 Seagull (A), 7

Tundra (B), 84 Lime (C), 83

Grass (D), and 82 Straw (E)

OR 19 Blackberry (MC), 81

Mustard (A), 40 Topaz (B),

65 Poppy (C), 23 Magenta

(D), and 88 Pink (E)

NOTES

See School, page 208, for abbreviations and techniques.

Hat and bag are made of mitered squares, triangles, and 3-dimensional double squares formed by picking up stitches from 2 sides of an existing square.

Use knit cast-on throughout.

Hat Use larger needles for all squares and triangles.



HAT



TIER 5: Turn work upside down. Pick up A and B squares and work MC Triangles in V-spaces of Tier 3. Work hat band.



TIER 4: Make E Squares in V-spaces of Tier 3. Sew loops together and make band.



TIER 3: Make Double Squares in V-spaces; exchange colors to match Tier 2 orientation of squares.



TIER 2: Make MC Squares joining Double Squares from Tier 1, picking up in D and C squares.



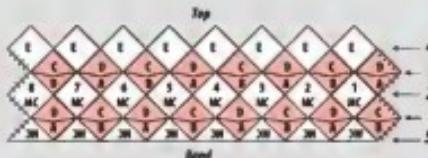
TIER 1: Make 4 each A/D and B/C Double Squares.

TIER 5: TRIANGLES

Turn hats so Tier 1 is facing up, then work in V-spaces between A and B squares for squares from Tier 1.

MC MC Triangles MAKE 8

With RS facing and MC, PUK11 stitches along left edge of a square, 1 in MC center stitch, 11 along right edge of next square—23 stitches. Row 1 (WS) K22, pt. Row 2 SI 1, SKR, k1, SK2P, k1, k2tog, pt—19 stitches. Row 3 and all WS rows SI 1, knit to last stitch, pt. Row 4 SI 1, SKR, k1, SK2P, k1, k2tog, pt—15 stitches. Row 6 SI 1, SKR, k1, SK2P, k1, k2tog, pt—11 stitches. Row 8 SI 1, SKR, k1, SK2P, k1, k2tog—7 stitches. Rows 10 SKR, SK2P, k2tog—3 stitches. Row 11 (WS) PTog. Fasten off.



→→→ Last MC Squares are joined to first Double Squares

Note To work color variation 2, work Tier 3 B/C Double Squares above Tier 1 MC Double Squares and A/D Double Squares above A/B Double Squares.

Finishing

Band

With RS facing, larger circular needle, and MC, PUK12 (13, 14) along each MC Triangle from Tier 5—96 (104, 112) stitches. Tighten tails. Purl 1 round.

Knit 8 rounds. Change to smaller circular needle. Turning ridge Purl 1 round. Knit 8 rounds. Bind off loosely. Band at turning ridge and sew to WS. Knot stems if desired. □

BAG

Basic Square OVER 19 STITCHES

Work Basic Square (WS), EXCEPT begin with WS Row 5.

TIER 1: DOUBLE SQUARES MAKE 10

B Bottom Square With E, cast on 19. Work Basic Square.

E Top Square With RS facing, B, and picking up stitches from an E Square, pick up and knit (PUK) 1 in first loop, B along right edge, 1 in center stitch and tighten in tail, B along left edge, and 1 in last loop—19 stitches. Work Basic Square; E and B Squares are joined on 2 sides.

Make 9 more Double Squares using colors indicated in diagram.

TIER 2: SINGLE SQUARES

These MC squares join the Double Squares from Tier 1.

MC Square 1

With RS facing and MC, PUK10 in center stitch of a B square from an E/B Double Square and tighten B tail, PUK8 along left edge of B. Insert needle through last loop of B square, then through first loop of an E square from a B/E Double Square and k1 (join B and E corner) PUK8 along right edge of E square, PUK1 in center stitch and tighten E tail—19 stitches. Work Basic Square; MC square has joined B and E squares.

MC Squares 2–9

With MC and RS facing, PUK10 in center stitch of previous square, PUK8 along left edge, join E and new C (corner from a D/C Double Square), PUK8 along right edge of C square, PUK1 in center stitch and tighten C tail—19 stitches. Work Basic Square.

MC Square 3, 5, 7, 9

Work as for MC Square 1, EXCEPT pickup from previous square and join with new Double Square, following diagram.

MC Square 10

Work as for MC Square 2, picking up stitches from previous C square and joining with first B square to form a ring.

TIER 3: DOUBLE SQUARES

With RS facing, work in V-spaces between MC squares from Tier 2. Always tighten tail after PUK in center stitch.

Double Square 1

Bottom Square With A and working in the V-space above first E/B Double Square, PUK1 in center stitch of MC Square, PUK8 along left edge, PUK1 in center stitch of B Square, PUK8 along right edge of C Square, PUK1 in center stitch and tighten C tail—19 stitches. (continues on page 210)



MC Square 1

With RS facing and MC, PUK10 in center stitch of a B square from an E/B Double Square and tighten B tail, PUK8 along left edge of B. Insert needle through last loop of B square, then through first loop of an E square from a B/E Double Square and k1 (join B and E corner) PUK8 along right edge of E square, PUK1 in center stitch and tighten E tail—19 stitches. Work Basic Square; MC square has joined B and E squares.

MC Squares 2–9

With MC and RS facing, PUK10 in center stitch of previous square, PUK8 along left edge, join E and new C (corner from a D/C Double Square), PUK8 along right edge of C square, PUK1 in center stitch and tighten C tail—19 stitches. Work Basic Square.

MC Square 3, 5, 7, 9

Work as for MC Square 1, EXCEPT pickup from previous square and join with new Double Square, following diagram.

MC Square 10

Work as for MC Square 2, picking up stitches from previous C square and joining with first B square to form a ring.

TIER 3: DOUBLE SQUARES

With RS facing, work in V-spaces between MC squares from Tier 2. Always tighten tail after PUK in center stitch.

Double Square 1

Bottom Square With A and working in the V-space above first E/B Double Square, PUK1 in center stitch of MC Square, PUK8 along left edge, PUK1 in center stitch of B Square, PUK8 along right edge of C Square, PUK1 in center stitch and tighten C tail—19 stitches. (continues on page 210)

DOUBLE SQUARES

Completed A/D Square

1 Work D square

2 PU for D square

3 Work A square

4 Completed B/C square

5 Work C square

6 PU for C square

7 Work B square

Color key

■ MC

■ A

■ B

■ C

■ D

■ E

Sancti







Front

Work as for Back, marking opposite side as RS of piece.

Sleeves

With 2 strands of A, cast on 4 (4, 6, 4, 3). **Row 1:** and all WS rows SI 1, knit to end.

Shape sleeve

At end of every RS row, cast on 6 (6, 5, 4, 5) stitches 7 (2, 8, 3, 3) times, then 0 (0, 0, 5, 4) stitches 0 (0, 0, 6, 7) times. **AT SAME TIME,** Inc 1 at beginning of 4 (4, 4, 6, 6)th row; 8th row, every RS row 9 (9, 10, 11, 10) times, then every 4th row 1 (2, 2, 2, 3) times—58 (59, 60, 61, 61) stitches. Work 13 (11, 11, 11, 7) rows even. Dec 1 at beginning of next RS row, every 4th row 1 (2, 2, 2, 3) times, every RS row 9 (9, 10, 11, 10) times, then every 4th row once. **AT SAME TIME** when there are 20 (23, 23, 25, 25) garter ridges along cuff end of sleeve (end of RS rows), at beginning of every WS row, bind off 6 (6, 5, 5, 4) stitches 7 (2, 8, 6, 7) times, then 0 (0, 0, 4, 5) stitches 0 (0, 0, 3, 3) times; bind off remaining 4 (4, 6, 4, 3) stitches.

Make second sleeve with 2 strands of K.

Finishing

Block pieces.

Place cowl stitches from crochet chain and holders on needles. Match colors and graft stitches (see illustration). Sew shoulders. Sew A Sleeve into B armhole. Sew K Sleeve into J armhole. Sew side and sleeve seams. □



Knit Wise

Garter-stitch graft



Arrange stitches on 2 needles so stitches on lower, or front, needle come out of purl bumps and stitches on the upper, or back, needle come out of smooth loops.

Temporary chain cast-on



and appears seamless when you use a temporary cast-on and garter-stitch graft

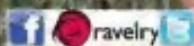


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Inspired by the color test patterns on television screens of the 1960s, this pullover is a primer for intarsia. The fabric is stockinette-based so this is truly quick knitting with lots of personality.

designed by
Rick Mondragon

it's
easy!

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S (M, L, XL, 2X, 3X)
A 16 (18, 20, 22, 24, 26, 28)
B 21 (23, 24, 26, 27, 29)
C 29 (31, 33, 34, 37)

10 cm/4"

36

17

one size fits most;
single larger needles



Medium weight

MIC 100 (175, 200, 225, 250)
A, B, C, D, E, F, G, H
75 (145, 195, 205, 215) yds each



5mm/US8, 4mm/US4



4mm/US6, 4mm/US5 long



100% mohair

NOTES

See School, page 208,
for abbreviations and
techniques. See page 20
for Intarsia twists.

Work each stripe in Intarsia
with a separate ball of yarn.

Weave in ends as you go,
to avoid extra work later.

Color bars

DEC 1

At beginning of RS rows k1, k2tog.

At end of RS rows SSK, k1.

At beginning of WS rows p1, p2tog.

At end of WS rows SSP, p1.

INC 1

At beginning of RS rows k1, M1.

At end of RS rows M1, k1.

Stockinette

With smaller needles and MC, cast on 82 (90, 100, 112, 120, 128). Beginning with a knit row, work 3 rows in reverse stockinette stitch (Rev Stt, purl on RS, knit on WS). Set up vertical stripes (VS) With A, k1 (12, 14, 15, 16); k10 (11, 12, 14, 15, 16) each in colors B, C, D, E, F; G with H, k11 (12, 14, 15, 16). Work colors as established in stockinette stitch (St st) for 5 or more rows. With MC, knit 2 rows. Change to larger needles and work in St st until piece measures 11", end with a RS row. Next row (WS) Knit. Work in same color sections as before until

Body

	M	G	R	D	B	A
Left Gaff	6 rows					
	12 rows MC					
A H G D B G						
	6 rows					

Right Cuff

	M	G	R	D	B	A
	6 rows					
	12 rows MC					
A H G D B G						
	6 rows					

piece measures 16" from beginning, end with a WS row. Shape armholes. Next row (RS) Continuing colors as established, bind off 5 (6, 7, 9, 10, 10) at beginning of next 2 rows. Dec 1 each side every RS row 5 (5, 6, 5, 4, 5) times — 62 (68, 74, 84, 92, 96) stitches.

FOR SIZES 5 (M, L, U ONLY): Next RS row Cut A and H yarns and work each A and H edge stitch with adjacent color. Work even until armhole measures 7 1/2 (8, 9 1/2"). Place all stitches on hold.

FOR SIZES 7X (2X, 3X ONLY): Next RS row Cut A and H yarns. Work each A and H edge stitch with adjacent color and AT SAME TIME, Dec 1 each side every RS row 2 (4, 5) more times — 80 (84, 88) stitches. Work even until armhole measures 9 (9 1/2, 10"). Place all stitches on hold.

(continues on page 213)

In 1992, Canadian-based designer Mags Kandis began Mission Falls with a whole bunch of yarn and a dream. The dream was to create do-able and unique knit designs using the softest of natural fibers in a luscious color palette. In 2006, CHS Yarns, a custom spinning mill owned by brothers Paul and Eric Nichols took over the manufacture and distribution of Mission Falls from their base near Montreal, Quebec.

"My favorite part of the job is receiving positive feedback from store owners and consumers about their knitting experiences with our yarns," says Paul. "The most challenging thing is holding back from putting new yarns on the market under the Mission Falls name. Our energy is spent in supporting our small collection of yarns with this unique and well-loved color palette."

Mission Falls' machine washable, 100% merino is available in 1824 Wool in 36 solid colors and 4 motifs. The same 40-color palette is available in a sport weight, 138 Merino Washable. But their most popular yarn is 1824 Cotton. "The biggest surprise for me is when people ask why the yarn is called 1824," says Paul. "I say the recommended gauge is 18 stitches in 24 rows and the reason on their faces is priceless."

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Bold





We translate a vintage leather flight jacket into a slip-stitch marvel. Instead of leather and shearing, we choose 3 colors of tweed yarn and a moss stitch collar and lapels. A purchased belt closure says, "Hurnay for classic dressing."

designed by
Katharine Hunt

Aviator

DEC 1

At beginning of RS rows

K1, k2tog.

AT END OF RS ROWS SSK, K1.

INC 1

At beginning of RS rows

K1, M1.

AT END OF RS ROWS M1, K1.

RIB BORDER

Row 1 (RS) With B, (k1, p1)

To last stitch, k1. Row 2 (WS) (p1, k1) to last stitch. p1. Do not cut B. Change to C. Row 3 (RS) Knit. Cut C and side stitches to other end of needle.

Black

With circular needle and B, cast on 93 (109, 125). Work Rib Border. Change to 5mm/US8 needles and begin 3-Color chart.

Shoulder

When piece measures 50", change to circular

3-Color



Stitch key

- Knit on RS, purl on WS
- Pur on RS, knit on WS
- ✗ Sl 1 with yarn at WS
- ✗ Sl 1 with yarn at RS

Note When a slip stitch falls at the edge during shaping, knit the stitch.

Color key

- A
- B
- C

INTERMEDIATE



GAUGE

5 (6, 6)

A 34 (38, 42"

B 21 1/2 (23, 26 1/2"

C 27 (29, 31"

10cm/4"



32

one 3-Color pattern
using 5mm/US8 needles



123 5 6

Medium weight

A 45 (55, 60) yds

B 32 (37, 43) yds

C 42 (50, 60) yds



5mm/US8

4.5mm/US6

Am. (AFL, AW, Dk. (Dk.))



&
stitch markers

NOTES

See School, page 208,
for abbreviations
and techniques.

To keep edge tidy, gently
pull on previous color used
to tighten first stitch of
every row.

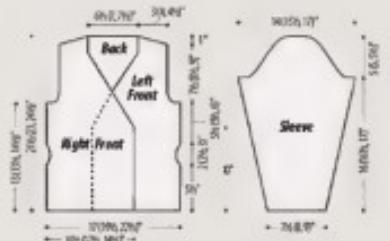
Medium: TAHKI-STACY CHARLES Donegal Tweed in colors B67
Oatmeal (A) and B69
Dark Taupe (B); Torino in
color 110 Black (C).



TAHKI STACY CHARLES, INC.

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Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Repeat Rows 1–2. Begin Moss chart: Work 2 rows even, then Dec 1 at end of next RS row. With RS facing, place marker at left edge of piece (end of RS row). Continuing in pattern, Dec 1 at marked edge every row 14 times, then every other row 10 times. AT SAME TIME, beginning with Row 7 Dec 1 at unmarked edge (beginning of RS rows), then every 6th row 3 times and every 4th row 3 times—2 stitches. Work 1 row even. Bind off.

Left Lapel

Work as for Right Lapel EXCEPT place marker at right edge of piece (beginning of RS row).

Sew cast-on edge of lapels to neck edge of corresponding Front, so RS will be facing when lapel is turned back, positioning 90-degree corner of lapel at beginning of collar.

Right Front Edging

With RS facing, circular needle, and A, PURL 80 (86, 92) along Right Front edge from cast-on to lower edge of lapel. Row 1 Bind off in k1, p1 rib.

Left Front Edging

Work same as Right Front Edging EXCEPT pick up along Left Front edge from lower edge of lapel to cast-on. Set in sleeves. Sew side and sleeve seams. □

6 stitches, wrap next stich and turn (WST). Next 2 rows Work to last 11 (11, 12) stitches. WST. Next 2 rows Work to last 17 (17, 19) stitches, WST. FOR M & L ONLY Next 2 rows Work to last (23, 26) stitches, WST. FOR ALL SIZES Slip remaining stitches onto right needle. Cut yarn. Turn. Join next color and bind off all stitches.

Left Front

With circular needle and B, cast on 59 (63, 79). Work Rib Border. Change to Smm/US8 needles and begin 3-Color chart. Work as for Back until piece measures 10", end with a WS row. Shape neck and armhole.

Dec 1 at end of next RS row. Work 3 rows even. Dec 1 at end of next RS row. Work 1 row even. Repeat last 6 rows 14 (16, 17) more times. SIZE L, ONE: Work 1 more decrease row. AT SAME TIME, when piece measures same as Back to armhole, bind off 8 (8, 12) at beginning of next RS row, then Dec 1 at beginning of every RS row 4 times. Work even on 17 (23, 26) stitches until armhole measures same length as Back to shoulder.

Shoulder

Work short rows on WS as for Back. Right Front

Work as for Left Front, EXCEPT reverse shaping. Shape front neck at beginning of RS rows. Bind off for armhole at beginning of RS rows, and work armhole decreases at end of RS rows. Work short rows on RS.

Stitches

With circular needle and B, cast on 41 (45, 49). Work Rib Border. Change to Smm/US8 needles and begin 3-Color chart. AT SAME TIME, Inc 1 each side on Row 9 (17), then every 6th row 16 (19, 21) times, working increases into pat-

tern—79 (85, 93) stitches. Work even until piece measures 16 (16½, 17").

Shape cap

Bind off 8 (8, 12) at beginning of next 2 rows. Dec 1 each side every RS row 4 times, every 4th row 5 times, then every RS row 6 (7, 10) times. At beginning of every row, bind off 2 stitches 6 (6, 40) times, then 3 stitches 0 (2, 2) times. With circular needle, bind off remaining 21 (23, 17) stitches.

Finishing

Block pieces. Sew shoulders. Color.

Place markers on Right and Left Front neck edges about 3 (3½, 4") down from shoulder seam. With RS facing, circular needle, and A, pick up and knit (PNU) 82 (86, 94) around neck edge between markers. Knit 1 row, purl 1 row.

While working short rows for all WS rows, knit the knit stitches and purl the purl stitches. On RS rows, do the opposite.

Begin short rows and chart:

Rows 1–2 Work Moss chart to last 10 stitches, WST. Rows 3–4 Work to last 14 stitches, WST. Continue in pattern, working 4 fewer stitches each pair of short rows, for 8 more rows. Next row Work to end of row, hiding wraps. Work 1 row even, hiding wraps. Work 1 row. Inc 1 each side of next row, then every 4th row twice, working increases into pattern. Change to 4.5mm/US7 needles and Inc 1 each side every 3rd row 3 times—94 (98, 104) stitches. With Smm/US8 needles, bind off.

Right Lapel

With circular needle and A, cast on 34, Row 1 (93) Purl. Row 2 Knit, Rows 3–4

Knit Wise

SLIP with yarn on right side of work



Before slipping stitch, move the yarn to the front on a right-side row.

SLIP with yarn on wrong side of work



... or to the back on a wrong-side row. This places the yarn on the right side of the fabric.

SLIP PURLWISE (sl 1 p-wise)



1 Insert right needle into next stich on left needle from back to front (as if to purl).



2 Side stitch from left to right needle. Stitch orientation does not change (right leg of stitch loops at front of needles).

Slip stitch with yarn to back on a right-side row or to the front on a wrong-side row.



The stitch slipped purlwise can be a knit or a purl.



Tahki
Yarns



DONEGAL TWEED

LILY POND BERET

is one of 12 designs to knit in

SEASIDE TWEED

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A modern silhouette mixes with graphic color for a truly unique knit. The cable lover will feel inspired to make something that is definitely a conversation-starter.

designed by
Nicky Epstein

Cable crossover

Section A

With A, cast on 83 (99). Begin Chart; Row 1 (WS) [Work 20 (24)-stitch repeat of Chart, k1 (3 times, work 20 (24)-stitch repeat of Chart, Row 2 (Wkrt, p1 (3 times, work Chart.

Continue in pattern, working 8-row repeat of Chart 5 (6) times, then work Rows 1-5. Place measures approximately 7 (8").

Strip 1

Next row (RS) Work Chart over 19 (23) stitches, SSK. Place remaining stitches on hold. Working over 20 (24) stitches, work Rows 7 and 8 of Chart. Work nine 8-row repeats, then work Rows 1-4. Cut yarn. Place stitches on second holder.

Strip 2

Join yarn to next stitches on first holder. Work as for Strip 1 EXCEPT work eight 8-row repeats, then work Rows 1-4. Cut yarn. Place stitches on hold.

Strip 3

Join yarn to next stitches on first holder. Work as

Chart



Stitch key

- 1 Knit on RS, purl on WS
- 2 Purl on RS, knit on WS
- 3 () 3/B LC SI 3 to cn, hold to front, k3; k3 from cn

INTERMEDIATE



CHARTS ONLY

S-M (L-XL)

A 34-40 (42-48")

B 37 (40-42")

10cm/4"

36

SS

over chart, unknitched



Medium weight

A and B 75% wool/25% poly



4.5mm (US7)



&

stitch holder

NOTES

See School, page 208, for abbreviations and techniques.

AslanTrends, founded in 1951 by the Aslan family, has headquarters in São Paulo, Brazil; a US office in Port Washington, New York; and a warehouse in South Carolina. They are committed to producing top-quality South American yarns for the North American market.

The AslanTrends mission is to provide the best service and natural yarns and fibers at the best possible price. They strive to exceed their customer's expectations.

Royal Alpaca fiber has a naturally rich and silky feel. Aslan's signature Royal Alpaca comes from the Andes Mountains. When alpacas are shorn in the spring, a very limited amount of fiber is classified as royal or king. Royal is the finest alpaca fiber available—super soft and 7 times warmer and 3 times stronger than wool. Fleece weights range from 3 pounds for cria (baby animal) to 10 pounds for mature animals; the first clip from cria is prized for its fineness and scarcity. Royal Alpaca is available in 6 natural colors and 76 solid dyed colors.

ASLANTRENDS
NATURAL LUXURY YARNS

www.aslantrends.com

ASLANTRENDS Royal
Alpaca in colors 402
Andean Coal (A) and 30
Khaki (B)



Section B

With B, work as for section A.

Section C

Work as for Section A EXCEPT reverse strip shaping. Work seven 8-row repeats in Strip 1 and 2, eight repeats in Strip 3, and nine repeats in Strip 4. Place stitches from each strip onto separate holders, AND weave strips through Section B.

Weaving

With RS facing and cast-on edges at bottom, lay Section C across Section B as in diagram. Weave Strip 1 of Section C over Strip 1 of Section B, under Strip 2, over Strip 3, and under Strip 4 as shown in illustration. Pin in place. Weave Strip 2 of Section C under, over, under and over Section B strips and pin in place. Weave Strip 3 same as Strip 1. Weave Strip 4 same as Strip 2. Join strips.

Return Section C stitches to needle. Complete as for Section A.

Section D

With B, work same as Section C EXCEPT weave through Section A.

Right Sleeve

With A, cast on 62 (74). Begin Chart:
Row 1 (WS) (Work 20 Garter-stitch repeat of Chart, K11 twice, work 20 Garter-stitch repeat of Chart. Continue working 8-row repeat of Chart 11 (10) times. Bind off.

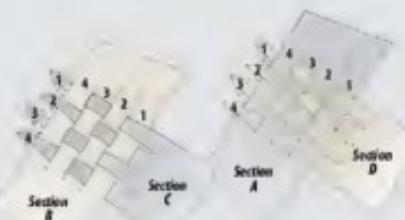
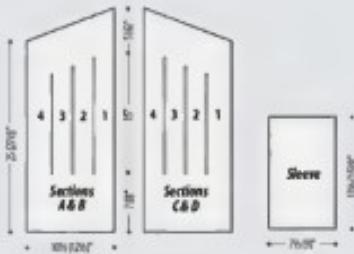
Left Sleeve

With B, work as for Right Sleeve.

Finishing

Join shoulders with 3-needle bind-off. Mark sides of Front and Back 7 (8") down from shoulder seam. Sew sleeves between markers, matching color. Sew cast-on edge of sleeves to bound-off edge. Sew slits above woven section closed as shown in photo.

Lay Front over Back at lower side corners and pin in place, adjusting overlap for a good fit. Sew overlap in place. □



Weaving the Back

Weaving the Front



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Bands of turquoise and teal travel the length of this vest. The stripes follow the body contours, and the back features a man-style belt accent.

designed by
Deborah Newton

Turquoise two-tone

DEC 1

*At beginning of RS rows k3, 5sk.
At end of RS rows k2tog, k3.*

Back

With smaller needle and B, cast on 88 (96, 106, 114, 126). Work in garter stitch for 2", increasing 4 (4, 6, 8, 8) evenly spaced on last WS row — 92 (102, 112, 122, 132) stitches. Change to larger needles and stockinette stitch (St st). Set up vertical stripes (RS) K27 (30, 35, 38, 43) with A, k12 (14, 16, 16, 18) with B, k14 A, k12 D, 14, 16, 16 B, k27 (30, 35, 38,

43) A. Work color sections as established until piece measures 12 (23½, 13, 13½, 14") and with a WS row. Shape armhole

Front neck shaping is worked in section A at side edge.

Next row (RS) Continuing in pattern, bind off 5 (6, 8, 10, 12) at beginning of next 2 rows. Dec 1 each side every RS row 4 (6, 7, 8, 10) times — 74 (78, 82, 86, 88) stitches. Work even until armhole measures 8 (8½, 9, 9½, 10") and with a WS row. Bind off.

Left front:

With smaller needle and B, cast on 43 (48, 52, 56, 60). Work in garter stitch for 2", increasing 2 (2, 3, 4, 4) stitches evenly spaced on last WS row — 45 (50, 55, 60, 65) stitches. Change to larger needles and St st. Set up vertical



Berroco started as "Stanley Berroco" circa 1905, a division of Stanley Woolen Co., a family-run fabric mill in Uxbridge, Massachusetts. In 1987, Berroco was purchased by Warren & Caroline Wheelock. At first Stanley Berroco focused by Warren's father Philip sold designer fabrics and orphaned yarns from the parent mill to fabric, weaving, and knitting stores. That's a long way from today when Warren enjoys working on the technical development of new handknitting yarns and overseeing a move to a larger mill in North Smithfield, Rhode Island.

"To consider ourselves a design company who happens to sell quality yarn," says Warren Berroco designer Noelle Geoghan continues, "it's truly a team. The design department includes Cilla Rose, Donna Yacino, and Blenda York, and we design over 200 garments a year."

Ultra® Alpaca is a blend of luxurious super fine alpaca and Peruvian Highland wool blended together and spun around and light. The 70 shades resemble plant-dyed colors in a range of solids, natural heathers, and dyed heathers.



INTERMEDIATE +



S (M, L, XL, 2X)

A (7) H145 H150

B (20) D16, D18, D19, H14*



10cm²
25

20

even ribbed stockinette
stitch using
larger needles



Medium weight

A 150 (160, 165, 175, 185)
B 80 (94), 10 (16, 16), 14



4.5mm (US7)

4mm (US6, 8cm (3") long

2

11x23 mm (1½")

&

18th holes
holes desired

NOTES

See School, page 208,
for abbreviations and
techniques.

Work each vertical stripe in
intarsia with a separate ball
of yarn.

Small, BERROCO Ultra
Alpaca in colors 6285
Oceanic Mix (A) and
6294 Turquoise Mix (B)





stripes (RS) k27 (30, 35, 38, 43) with A, k12 (14, 14, 16, 16) B, k6 A. Work color sections as established until piece measures 9", end with a WS row.

Shape neck and armhole

Mark end of RS row for beginning of neck shaping. Decrease row (RS) Knit to last 2 stitches of first A section, k2tog, work to end. Repeat neck decrease every 4th row 16 (17, 19, 19, 20) more times and AT SAME TIME, when piece measures same length as Back to underarm, shape armhole at beginning of RS rows as for Back—19 (20, 20, 22, 22) stitches. Work even until armhole measures same as Back, end with a WS row.

Shape shoulder

At beginning of every RS row, bind off 5 stitches 3 times; then 4 (5, 5, 7, 7) stitches once.

Right Front

Work as for Left Front, EXCEPT set up vertical stripes as follows: k6 A, k12 (14, 14, 16, 16) B, k27 (30, 35, 38, 43) A and reverse shaping. Work neck shaping on RS as follows: SSK over first 2 stitches in last A section. Bind off for armhole at beginning of WS row and decrease at end of RS rows. Shape shoulder at beginning of WS rows.

Finishing

Block pieces. Sew shoulders.

Armhole bands

With RS facing, smaller needle, and B, pick up and knit (PUI) 90 (94, 102, 106) evenly along armhole edge. Knit 5 rows. Bind off.

Front band

With RS facing, smaller needle, and B, PUI 3 along Right Front to neck-shaping marker, place marker (pm), PUI 63 (62, 71, 75, 79) along Right Front neck to shoulder, 36 (38, 40, 42, 44) along Back neck, 63 (67, 71, 75, 79) along Left Front neck to marker, pm, PUI 3 along Left Front—248 (258, 268, 278, 288) stitches. Next row (WS) Knit. Buttonhole row K10, k2tog, yo, 5sk, (k5, kheg, yo, 5sk) 3 times, knit to marker, slip marker; M1, knit to marker.

M1, knit to end. Next row Knit to first buttonhole. (Knit into front & back of yo (KRW) k1) 3 times, k10, knit to end. Knit 2 rows, working M1 after first marker and before 2nd marker on first row. With A, knit 2 rows. Bind off. Sew side seams.

Belt band:

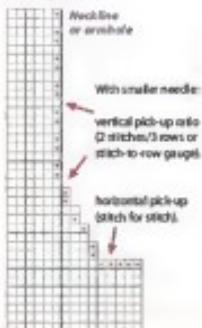
With smaller needle and B, cast on 54 (59, 64, 69, 74) knit 6 rows, decreasing 1 stitch at beginning of every other row—51 (56, 61, 66, 71) stitches. With A, knit 2 rows even. Bind off. Work

another band, working decreases at end of every other row. Mark 5" up from lower edge at each side seam. With A edge of band at top and RS facing, attach unshaped edges of bands to each side seam.

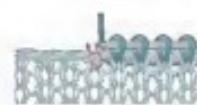
Sew on buttons. Try on vest and cross bands at center back at desired length. Sew 1 button through both layers of bands. □

Knit Wise

Pick up & knit



Along a vertical edge, insert needle in space between first and 2nd stitches, catch yarn and knit a stitch.



Along a horizontal edge, insert needle into center of every stitch.

Mattress stitch



Mattress stitch seams are good all-purpose seams. They require edge stitches (which are taken into the seam allowances).

Finishing up for armholes and buttonholes is quite easy with a plan. Here we pick-up 2 stitches for every 5 rows.



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Classic and casual—choose a cardigan for dad that is reminiscent of the 50s. The vertical stripes parallel the cardigan shaping for an interesting approach to intarsia knitting.

designed by
Deborah Newton

INTERMEDIATE



100% WOOL

5 (34, L, 3X, 2X)

A 4 (46, 48, 51, 58)

B 2 (20, 24, 25, 26)

C 3 (17, 18, 19, 20)

Afternoon with Ozzie

DEC 1

At beginning of RS rows k3, 5sk,
At end of RS rows k2tog, k3.

INC 1

At beginning of RS rows k3, ml.
At end of RS rows ml, k3.

Back

With smaller needle and A, cast on 112 (122, 132, 142, 152). Work in garter stitch for 2"; decreasing 5 stitches evenly spaced on last WS row—107 (117, 127, 137, 147) stitches. Change to larger needles and stockinette stitch (St st). Set up vertical stripes (RS) k02 (17, 22, 27, 32) with B, k11 A, k11 B, k11 A, k17 B, k11 A, k11 B, k11 A, k12 (17, 22, 27, 32) B. Work color sections as established until piece measures 13½ (14, 14½, 15, 15½"), end with a WS row.

Shape armhole

Next row (RS) Continuing in pattern, bind off 4 (5, 6, 9, 10) at beginning of next 2 rows. Work 2 rows

even. Dec 1 each side on next row, every 4th row once, then every RS row 3 (3, 5, 7) times—89 (97, 101, 105, 109) stitches. Work even until armhole measures 8½ (9, 9½, 10, 10½"), end with a WS row. Bind off.

Left Front

With smaller needle and A, cast on 55 (60, 65, 70, 75). Work in garter stitch for 2", decreasing 3 evenly spaced on last WS row—52 (57, 62, 67, 72) stitches. Change to larger needles and St st. Set up vertical stripes (RS) k18 (23, 26, 33, 38) with B, k11 A, k11 B, k12 A. Work color sections until piece measures 11½ (12, 12½, 13, 13½"), end with a WS row.

Shape neck and armhole

Front neck shaping is worked in section B at side edge, then continues into adjacent section A.

Mark end of RS row for beginning of neck shaping. Decrease row (RS) Knit to last 2 stitches of first B section, k2tog, work to end. Repeat neck decrease every 4th row 3 (1, 13, 15, 17) more times and

Rowan Yarns was founded in 1978 by Stephen Sheard, a textile specialist with years of weaving experience, and his childhood friend, Simon Cocks, a civil engineer. Their vision was to offer a wide palette of natural-fiber weaving yarns to artisans throughout the UK. Their long-term plan was to grow into a production weaving operation.

Today, Rowan (now a division of Coats & Clark) is at the forefront of organic and sustainable fibers, launching the Purelife™ line of organic, natural, and recycled yarns; developing the artisanal Colourscape with Kaffe Fassett; and crossing the ocean to embrace fabric designer Amy Butler's collection of yarn and designs. Currently at Volume 48, the Rowan Magazine continues to be a strong design influence.

Felted Tweed DK—a soft-hued tweed blend of merino wool, alpaca, and viscose has been in the collection for over a decade and is available currently in 22 shades. In 2009, Rowan added Aran and Chunky weights to this family of classic tweeds.

168m/180yds

32 (34, 36, 38, 40)
21

over stockinette
stitch or larger needles

1 (2) (3) 4 5 6

Light weight

A 40 (50, 55, 60, 65, 70)yds
B 45 (54, 60, 64, 68, 72)yds

4mm/US6

175mm/6½, 80cm/32" long

0

for 22 mm (7/8")

&

hidden (decond)

NOTE 5

See School, page 208, for abbreviations and techniques, including intarsia.

Work each vertical stripe in intarsia with a separate ball of yarn.

Medium (ROWAN Felted Tweed DK in colors 175 Cinnamon (A) and 157 Hazel (B))

ROWAN

www.lionbrand.com





AT SAME TIME, when piece measures same length as back to underarm, shape armhole as follows:

SIZES M, L, XL, 2X: Shape armhole at beginning of #5 rows as for back—35 stitches.

SIZE SMALL ONLY: Next row (RS) Bind off 4, work to last 2 stitches of first B section, K2tog, work to end. Work 3 rows even. Next row K3, SSK, k2, K2tog, work to end. Work 3 rows even. Next row K3, SSK, K2tog, work to end. Work 1 row even. Next few rows knit to last 2 stitches of first B section, K2tog, work to end. Work 1 row even. Repeat last 2 rows twice more—2 stitches remain in B section. Next row K2tog, work to end—35 stitches.

ALL SIZES: Next RS row Cut B from first section. With A, knit remaining stitch from B section, SSK, work to end in pattern. Work 3 rows even. Next row K1, SSK, work to end. Repeat

last 4 rows 10 (8, 6, 6, 5) more times — 23 (25, 27, 27, 28) stitches. Work even until armhole measures same as Back, end with a WS row. Shape shoulder.

At beginning of every RS row, bind off 5 stitches 4 times, then 3 (5, 7, 7, 8) stitches once.

Work as for Left Front EXCEPT set up vertical stripes: k12 A, k11 B, k11 A, k1B (23, 28, 33, 38) B AND reverse shaping. Work neck shaping on RS rows. SSK over first 2 stitches in last B section.

FOR SIZES S ONLY: When piece measures same length at Back to underarm, ending with a WS row after 4 neck shaping decreases have been worked, shape armhole as follows. Next row (RS) Work to last 8 sections, SSk, work to end. Next row Bind off 4, work to end. Work 2 rows even. Next row Work to

last B section, SSK, k2, k2tog, k1. Work 3 rows even. Next row Work to last B section, SSK, k2tog, k3. Work 1 row even. Next row Work to last B section, SSK, work to end. Work 1 row even. Repeat last 2 rows twice more—2 stitches remain in last B section. Next row Work to last 2 stitches, SSK.

ALL SIZES: Bind off for armhole at beginning of W5 row and decrease at end of RS rows. When B section neck shaping is complete, work as k2tog, k1 at end of RS rows. Shape shoulder at beginning of W5 rows.

54 e-ments

With smaller needles and A, cast on 43 (47, 51, 55, 58). Work in garter stitch for 2", end with a WS row. Change to larger needles, B, and St st. **Next row (RS)**: Knit, increasing 5 stitches evenly spaced — 48 (52, 56, 60, 64) stitches. Work even for 9 rows. **Next row (RS)**: Knit 1 each side this row, then every 6th row 15 (16, 16, 17, 17) more times and AT SAME TIME, when piece measures 6" from beginning, change to A — 80 (86, 90, 96, 100) stitches. Work even until piece measures 17 (18, 18, 18½, 19") and with a WS row.

ShareGrid

Next row (RS) Bind off 14 (5, 6, 9, 10) at beginning of next 2 rows. Work 2 rows even. Dec 1 each side next row, every 4th row once, then every RS row 21 (22, 23, 24, 25) times. Bind off remaining 26 (28, 29, 26, 26) stitches.

Finishing

Block pieces. Sew shoulders.

Front band

With RS facing, smaller needle, and B, pick up and knit (PURL) 63 (66, 69, 72, 73) along Right Front to neck-shaping marker; place marker (pm), PURL 65 (68, 71, 74, 77) along Right Front neck to shoulder, 43 (40, 47, 49, 51) along Back neck; 65 (68, 71, 74, 77) along Left Front neck to neck-shaping marker, purl, PM, PURL 66 (69, 72, 75) along Left Front — 299 (315, 327, 341, 351) stitches. Knit 7 rows and AT SAME TIME, M1 every RS row after first marker and before 2nd, 1 button hole row (WS) Knit to 2nd marker, slip marker, k2 R, 4, 6, 6, Inake 5-stitch, 1-row buttonhole, k1lo 3 times, make buttonhole, knit to end, Knit 3 rows. With A, knit 2 rows. Bind off.

Set in sleeves. Sew side and sleeve seams. Sew on buttons. □



Winter Drift

15 designs by William & Mary using Big Wool & Big Wool
by Marie Wallin, Ann Richardson & Grace McElvee



Mellow
by Grace McElvee

The new, chunky yarn, Big Wool is a brilliant new yarn, offering celebratory patterns perfect for creating cabled, cable and stitch designs and combined with the rich black colours of Big Wool it is great for creating bold colour work. *Grace McElvee*



Cushy
by Grace McElvee

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Tiny details can mean so much, especially when they make sense as in this colorblocked pullover. Our layered, yet joined, look is truly a sassy way to dress up the simplest silhouette.

designed by
Julie Gaddy

Hang in there

DEC 1

At beginning of RS rows K2, k2tog.
At end of RS rows SSK, K2.

Back

With larger needles and CC, cast on 90 (100, 110, 120, 130). Knit 16 rows. **Next row** (WS) Pur. Work 9 rows in stockinette stitch (St st). Knit 16 rows. Change to MC. **Next row** (WS) Pur. Knit 17 rows. **Next row** (WS) Pur. Work even in St st until piece measures 14½ (14, 14, 14½"), end with a WS row.

Slope armhole

Bind off 4 (5, 7, 8, 10) at beginning of next 2 rows. Dec 1 each side of next row; then every 4th row 7 (8, 8, 9, 9) times—66 (72, 78, 84, 90) stitches. Work even until armhole measures 7½ (8, 8½, 9, 9½) and with a WS row Bind off.

Front

Use loop cast-on to cast on stitches in the middle of a row.

With larger needles and CC, cast on 93 (102, 113,

121, 135). Knit 16 rows. **Next row** (WS) Pur. Work 9 rows in St st. Knit 7 rows. **Next row** (RS) K2 (2, 5, 2, 25, bind off 5, knit until 9 stitches on right needle after bind-off) 6 (7, 7, 8, 9) times, bind off 5, knit to end. **Next row** Knit, casting on 5 over each group of 5 bound-off stitches. Knit 6 rows. **Next row** (RS) K2 (2, 5, 2, 2), Bind off 5, knit until 7 stitches on right needle after bind-off, place last 5 stitches worked on hold, k2b 6 (7, 7, 8, 9) times, bind off 5, knit to end. **Next row** Change to MC and pur, casting on 5 over each group of stitches bound off and placed on hold. Knit 8 rows. **Next row** (RS) K9 (9, 12, 9, 9), Bind off 5, knit until 9 stitches on right needles after bind-off) 5 (6, 6, 7, 8) times, bind off 5, knit to end. **Next row** Knit across, casting on 5 over each group of bound-off stitches. Knit 5 rows. **Next row** (WS) Knit, decreasing 3 (2, 3, 1, 5) evenly across row—90 (100, 110, 120, 130) stitches. **Next row** Knit. Work even in St st until piece measures same length as Back to armhole. Shape armhole as for Back and

INTERMEDIATE



S (M, L, XL, XXL)
A (S, M, 44-48, 51)
B (12, 11, 22, 23, 21½")
C (H, 15, 16, 17, 17½")

10cm*"

28 36

over 1/2 in (1.3 cm) stretch
using larger needles

1 2 3 4 5 6

Medium weight
MC 125 (140, 145, 150, 155) yds
CC 175 (195, 200, 205, 210) yds

5mm/US8

4mm/US6, 4.5mm/US7 long

13 (15, 15, 16, 18) skeins (10")

8
with holes

NOTES

See School, page 208,
for abbreviations and
techniques.



UNIVERSAL YARN
www.universalyarn.com

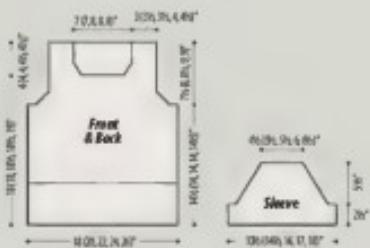
Smart® UNIVERSAL YARN
Deluxe Worsted in
colors 41145 (MC) and
41141 (CC)

Universal Yarn president Hal Ozbeli first brought their Turkish-made yarn to the US in 2005. "Our goal is to provide customers with the medium to express themselves creatively—high-quality yarns with a broad array of colors, incredible softness, and fashion-forward design," says Hal. "Universal Yarn is about combining forward-thinking design sensibility with innovative fashion yarns, tried-and-true classic yarns."

Today, in addition to the Universal Yarn label, the company distributes Wadom Horns, Nostalgia Thread, Rioja Norita, Rosetta Horns, and the new Debbie Macomber Blossom Street Collection labels from Concord, North Carolina. Working directly with company-owned mills enables Creative Director Michael del Vecchio and his team to respond to consumer demand for innovative products and designs.

Debbie Macomber, it's available in 75 solids and heathers (with more added every year)—plus colorways available in Long Print, Concord Tweed, Instant Print, and more. Debbie Chunky provides the same color scheme in a chunky weight!





AT SAME TIME, when armhole measures 36 (4, 49, 49, 48)", end with a WS row then shape neck.

Shape front neck

Mark center 24 (26, 30, 30) stitches. Work to marked stitches, place center 24 (26, 26, 30, 30) on hold. Join a 2nd ball of yarn and work to end. Working both sides at same time, Dec 1 each neck edge every RS row 6 (6, 8, 6, 6) times—15 (18, 18, 21, 24) stitches. Work even until armhole measures same length as back. Bind off.

Sleeves

With larger needles and CC, cast on 68 (74, 80, 86, 92). Knit 16 rows. Change to MC, St st, and work until piece measures 2½".

Shape cap

Bind off 4 (5, 7, 8, 10) at beginning of next 2 rows. Dec 1 each side every RS row 18 (18, 19, 19) times—24 (28, 28, 32, 34) stitches. Bind off.

Finishing

MC tabs

With RS facing, larger needles, and MC, pick up and knit (PJK) 5 along MC cast-on stitches of first slit at intersection between colors. *Row 1:* K4, sl 1 purwise with yarn in front. Repeat this

row until tab measures 3½". Bind off. Push tab through to WS, then bring to RS through corresponding slit in CC section. Pin in place. Repeat for each slit that does not have CC stitches on hold—7 (8, 8, 9, 10) MC tabs (CC tabs).

With RS facing, larger needles, and CC, slip 5 stitches from holder to needle. *Row 1:* Work tab as for MC tab, pushing through corresponding slit in MC section. Pin in place. Repeat for each group of CC stitches on hold—6 (7, 7, 8, 9) CC tabs.

Sew shoulders.

Neckband

With RS facing, circular needle, CC, and beginning at left shoulder seam, PUK22 (22, 22, 24, 24) down left neck edge, K24 (24, 26, 30, 30) from front neck holder, PUK22 (22, 22, 24, 24) up right neck edge and 38 (40, 42, 44, 44) across back neck—106 (108, 112, 122, 122) stitches. Place marker for beginning of round and join. (Purl 1 round. Knit 1 round) 4 times. Bind off in pur. Set in sleeves. Sew side and sleeve seams. Pull tabs through openings as shown then secure each tab with a button. □



once tab is in place, turn garment
inside out so opening faces back. Through one
opening (above or below) fold back to
new color and secure by sewing a back
stitch through both tabs and back fabric.

 DEBBIE MACOMBER

BLOSSOM STREET COLLECTION™ a collection OF 6 NEW & UNIQUE YARNS

In a range of affordable luxury & everyday fibers and accompanying pattern booklets.
Available exclusively in local yarn stores from Universal Yarn

Debbie Macomber will be donating all of her proceeds from the sale of this collection to help children all over the world.



UNIVERSAL YARN
www.universalyarn.com



For details contact:
UniversalYarn.com

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Knit up 20 blocks and assemble them into a stunning afghan. You knit stripes with a small dip stitch accent to merge the colors and add flexibility. Knit until square, then assemble. Magically, the blocks will appear to be curved.

designed by
Knitter's Design Team

it's
easy

\$9
for it!

Louver panes

Block: MAKE 20 (7 WITH CC1, 6 WITH CC2, AND 7 WITH CC3)

Using CC, cast on 47. Rows 1-3

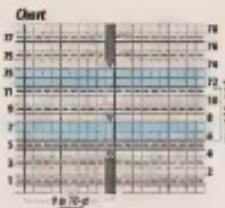
Knit. Row 4 K10; [yo, K10] 4 times, K1—51 stitches. Row 5 Knit. Row 6 With MC, Knit. Row 7 Purl. Row 8 With CC, K10, [dip stitch, K10] 4 times, K1. Rows 9-11 Knit.

Work Rows 6-11 ten more times, EXCEPT work dip stitch into eyelet created by the previous row of dip stitches, 6 rows below.

Rows 12-18 Work Rows 6-8. Row 19 K10, K2tog 4 times, K10—47 stitches. Knit 3 rows even. Bind off.

Finishing

Assemble blocks 4 across and 5 high, arranging colors following diagram on page 86. Blocks are 47 stitches by 78 rows; seam first stitch to 2 rows, [seam 3 stitches to 5 rows] to last stitch, seam last stitch to last 2 rows.



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- Yarn over (yo)
- K2tog (WS)
- Dip st (see page 86)
- Stitches do not exist in these areas of chart

Color key

- MC
- CC1, CC2, or CC3

Border

Round 1 With MC and crochet hook, join at corner of afghan. Chain (ch) 1 and work half-double crochet (hdc) around afghan as follows: Work 1 hdc in each cast-on or bound-off stich, 1 hdc in each garter ridge or stockinette-stitch row, and 3 hdc in each afghan corner. At end of round, work slip stitch (sl st) into first stich.

Round 2 Ch 1 work 1 hdc in each (hdc and 3 hdc in each corner). Join with a sl st. n

EASY +

Oversize

Block 12" x 12", Needles

10cm/4"

26

16

over just m, needed

1 2 3 4 5 6

Medium weight

MC, 500 yds

CC1, 50 yds

CC2, 50 yds

CC3, 50 yds

3.25mm/12



Sewn/U.S.

NOTES

See School, page 208, for abbreviations and techniques.

Click Power Sr and his two partners founded a company called Fidelity Fibers in 1964 in Bristol, Pennsylvania, to sell fiber to local spinning mills. Soon hand knitting yarn took over that venture. Click Sr bought out his partners and propelled the business forward as The Plymouth Yarn Co. Today his son Dick Power Jr. and family own the company.

We spoke to Design Director, JoAnne Tuckett. "My favorite job is taking 1 or 2 balls of a new yarn and coming up with a project that uses most of the yarn," says JoAnne. "That's not just designing—it's designing to fit an amount of yarn. I have one-ball projects."

The Encore family of yarns is the backbone of Plymouth Yarn Co. Encore Worsted has grown to over 200 colors including solids, heathers, tweeds, mats, variegated, and driftwood colorways and is joined by DK, Chunky, Mega, and Round as well as Jeff Beanz and Coffee Beans (encore with a color wrap).

Plymouth Yarn Company has been with Knitter's Magazine since the first issue. Thanks for your support!


PLYMOUTH YARN
COMPANY INC.
www.plymouthyarn.com

Small: PLYMOUTH YARN
Encore in colors 6240
(MC), 6091 (CC1), 6092
(CC2), and 6003 (CC3)





Direction of knitting

Color key

■ CC1 □ CC2 ▨ CC3



Knit Wise

Dip stitch



1. Knit into yarn-over 4 rows below and pull up a loop.



2. Knit next stitch on left needle



3. First loop over this loop. For following dip stitch rows, work into the eyelet created by the previous row of dip stitches, 6 rows below.

Stack dip stitches to create a vertical line across rows of knitting, adding interest to simple stripe patterns.

Chain stitch



1. Make a slip knot to begin.
2. Catch yarn and draw through loop on hook (left). First chain made (right). Repeat Step 2.

Half double crochet



1. Insert hook into a stitch, catch yarn, and pull up a loop. Chain 2 counts as first half double crochet.
2. Turn over; insert hook into next stitch to the left (as shown). Catch yarn and

pull through stitch only; 3 loops on hook.



3. Catch yarn and pull through all 3 loops on hook. 1 half double crochet complete. Repeat Steps 2-3.

Crochet borders are easy. Two rounds of half double crochet will frame the edges.

GALWAY

A True Proven Classic

Plymouth Yarn

Yarn Galway Worsted

January 1973





Splendid

Create an exciting jacket with fancy stitch work and chain-plyed yarns. Three hand dyed colors create stripes, and the chain ply adds more depth within each color way. You'll find changing colors at the end of each row easy—the new color is waiting to be worked, just like braiding hair.

designed by
Claudia Craig

Gemstone soup

STRIPE SEQUENCE

1 row A, 1 row B, 1 row C. No need to cut yarn when single rows are worked with 3 colors, the yarn is where you need it.

DEC 1

At beginning of RS rows 10, k2tog.

At end of RS rows 55K, k1.

Back Bodice

With smaller needle and A, cast on 78 (86, 94, 102). Purl 2 rows. Begin Chart A following Stripe Sequence. Continue as established until piece measures 6 (8W, 7, 7W), and with a WS row,

Shape armholes

Bind off 10 (13, 16, 19) at beginning of next 2 rows—58 (60, 62, 64) stitches. Work even until armhole measures 7 (7W, 8, 8W). Bind off.

Back Skirt

With smaller needle, A, and WS facing, pick up and knit (PURL 1 in each cast-on stitch of Back

Chart A

Row 1

Row 2

Row 3

Row 4

Row 5

Row 6

Row 7

Row 8

Row 9

Row 10

Row 11

Row 12

Row 13

Row 14

Row 15

Row 16

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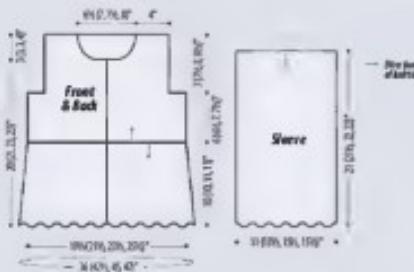
Row 291

Row 292

Row 293

Row 294





end. Dec 1 every RS row 9 times — 16 stitches. Work even until armhole measures same length as Back. Bind off.

Left Front Skirt

With smaller needle, A, and WS facing, PUK 1 in each cast-on stitch of Left Front Bodice — 49 (44, 46, 50) stitches. **Row 1 (RS)** Purl, increasing 1 (2, 3, 0) stitches evenly across. **Row 2** Purl, decreasing 0 (2, 0, 1) stitch at end — 41 (51, 51, 51) stitches. Change to larger needle and begin Chart B following Stripe Sequence. Work even until skirt measures 10 (10, 11, 11), end with Row 1 of chart. **Next row (WS)** With A, knit. With A, bind off in pattern. Mark 2½ (3½, 4, 5½) down from cast-on edge on each side.

Sleeves

With larger needle and A, cast on 51 (51, 71, 81). Beginning with Row 2, work Chart B following Stripe Sequence until piece measures 21 (21½, 22, 22½), end with Row 1 of Chart. **Next row (WS)** With A, knit. With A, bind off in pattern. Mark 2½ (3½, 4, 5½) down from cast-on edge on each side.

Finishing

Block. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind off. **Front and neck edging:** Mark button loop placement on Right Front Bodice, positioning 1 at top edge, 1 just above point where bodice joins skirt, and spacing the other 2 evenly between. With smaller needle, A, and RS facing, PUK 8 (9, 9, 9) along Right Front edge, 17 (18, 19, 20) along Right Front neck, 28 (30, 32, 34) across back neck, 17 (18, 19, 20) along Left Front neck, and 88 (90, 94, 96) down Left Front edge — 238 (246, 258, 266) stitches. Place markers at front neck corners. **Row 1 (WS)** Knit to corner marker, M1-k1-M1 in corner (knit twice), knit to end. **Row 2 (Bind**



off to button marker; yo, pass stitch on right needle over left) 4 times for button loop; continue bind-off, making a loop at each button marker. Sew side and sleeve seams. Sew buttons onto Right Front to correspond to button loops.

Knit Wit

Chain (or Navajo) plying

To work a triple strand from one ball, we suggest chain (or Navajo) plying.



loop + tail = 3 strands

Make a slip knot and pull the loop out about 18".



Begin knitting with the loop and the tail. As you approach the fold in the loop, pull the tail through and make another loop. Knit with it and the tail.

Single-row Angles worked in an odd number of colors (glance) is easy. As you finish a row and drop a color, the next one is ready.



(single-row Angles)

Continue. This method has the added advantage of mixing up the colors in multi-colored yarn.



Chain plet (Navajo plet) is a simple way to have one strand into three as you knit. Pull each loop a full arm length. Then as you run out of loops, knot it and tail together.

Claudia Hand Painted Yarns



Dance it Out!

designed by Gwen Bortner



claudiaco.com for a stockist

Lacy fans merge into flowers as the ripple skirt portion becomes the bodice of this cardigan. The soft, garneted yarn adds depth and delicacy to the sleek silhouette.

designed by
EJ Slayton

Flowers & fans

DEC 1

At beginning of RS rows

K1, SSK.

At end of RS rows

K2tog, k1.

INC 1

At beginning of RS rows

IC2, M1.

At end of RS rows

M1, IC2.

Back

With larger needles, cast on 89 (101, 113, 125, 137). Next row IC1 (edge stitch), pur to last stitch, k1 (edge stitch). **Begin Chart A:** Row 1 (RS) K1, work Chart A to last stitch, k1. Continue to work 14-row repeat 3 times. Change to smaller needles and work Rows 1–14. **Next row:** Knit. Decrease row (WS) IC1, p4, [p3tog, p1, p3tog, p3] to last 12 stitches, p2tog, p1, k1 — 75 (85, 95, 105, 115) stitches. Knit 2 rows.

Chart A

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 | 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 | 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 | 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 | 181 | 182 | 183 | 184 | 185 | 186 | 187 | 188 | 189 | 190 | 191 | 192 | 193 | 194 | 195 | 196 | 197 | 198 | 199 | 200 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 212 | 213 | 214 | 215 | 216 | 217 | 218 | 219 | 220 | 221 | 222 | 223 | 224 | 225 | 226 | 227 | 228 | 229 | 230 | 231 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 | 246 | 247 | 248 | 249 | 250 | 251 | 252 | 253 | 254 | 255 | 256 | 257 | 258 | 259 | 260 | 261 | 262 | 263 | 264 | 265 | 266 | 267 | 268 | 269 | 270 | 271 | 272 | 273 | 274 | 275 | 276 | 277 | 278 | 279 | 280 | 281 | 282 | 283 | 284 | 285 | 286 | 287 | 288 | 289 | 290 | 291 | 292 | 293 | 294 | 295 | 296 | 297 | 298 | 299 | 300 | 301 | 302 | 303 | 304 | 305 | 306 | 307 | 308 | 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 | 467 | 468 | 469 | 470 | 471 | 472 | 473 | 474 | 475 | 476 | 477 | 478 | 479 | 480 | 481 | 482 | 483 | 484 | 485 | 486 | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500 | 501 | 502 | 503 | 504 | 505 | 506 | 507 | 508 | 509 | 510 | 511 | 512 | 513 | 514 | 515 | 516 | 517 | 518 | 519 | 520 | 521 | 522 | 523 | 524 | 525 | 526 | 527 | 528 | 529 | 530 | 531 | 532 | 533 | 534 | 535 | 536 | 537 | 538 | 539 | 540 | 541 | 542 | 543 | 544 | 545 | 546 | 547 | 548 | 549 | 550 | 551 | 552 | 553 | 554 | 555 | 556 | 557 | 558 | 559 | 560 | 561 | 562 | 563 | 564 | 565 | 566 | 567 | 568 | 569 | 570 | 571 | 572 | 573 | 574 | 575 | 576 | 577 | 578 | 579 | 580 | 581 | 582 | 583 | 584 | 585 | 586 | 587 | 588 | 589 | 590 | 591 | 592 | 593 | 594 | 595 | 596 | 597 | 598 | 599 | 600 | 601 | 602 | 603 | 604 | 605 | 606 | 607 | 608 | 609 | 610 | 611 | 612 | 613 | 614 | 615 | 616 | 617 | 618 | 619 | 620 | 621 | 622 | 623 | 624 | 625 | 626 | 627 | 628 | 629 | 630 | 631 | 632 | 633 | 634 | 635 | 636 | 637 | 638 | 639 | 640 | 641 | 642 | 643 | 644 | 645 | 646 | 647 | 648 | 649 | 650 | 651 | 652 | 653 | 654 | 655 | 656 | 657 | 658 | 659 | 660 | 661 | 662 | 663 | 664 | 665 | 666 | 667 | 668 | 669 | 670 | 671 | 672 | 673 | 674 | 675 | 676 | 677 | 678 | 679 | 680 | 681 | 682 | 683 | 684 | 685 | 686 | 687 | 688 | 689 | 690 | 691 | 692 | 693 | 694 | 695 | 696 | 697 | 698 | 699 | 700 | 701 | 702 | 703 | 704 | 705 | 706 | 707 | 708 | 709 | 710 | 711 | 712 | 713 | 714 | 715 | 716 | 717 | 718 | 719 | 720 | 721 | 722 | 723 | 724 | 725 | 726 | 727 | 728 | 729 | 730 | 731 | 732 | 733 | 734 | 735 | 736 | 737 | 738 | 739 | 740 | 741 | 742 | 743 | 744 | 745 | 746 | 747 | 748 | 749 | 750 | 751 | 752 | 753 | 754 | 755 | 756 | 757 | 758 | 759 | 750 | 751 | 752 | 753 | 754 | 755 | 756 | 757 | 758 | 759 | 760 | 761 | 762 | 763 | 764 | 765 | 766 | 767 | 768 | 769 | 770 | 771 | 772 | 773 | 774 | 775 | 776 | 777 | 778 | 779 | 770 | 771 | 772 | 773 | 774 | 775 | 776 | 777 | 778 | 779 | 780 | 781 | 782 | 783 | 784 | 785 | 786 | 787 | 788 | 789 | 790 | 791 | 792 | 793 | 794 | 795 | 796 | 797 | 798 | 799 | 790 | 791 | 792 | 793 | 794 | 795 | 796 | 797 | 798 | 799 | 800 | 801 | 802 | 803 | 804 | 805 | 806 | 807 | 808 | 809 | 800 | 801 | 802 | 803 | 804 | 805 | 806 | 807 | 808 | 809 | 810 | 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974 | 975 | 976 | 977 | 978 | 979 | 980 | 981 | 982 | 983 | 984 | 985 | 986 | 987 | 988 | 989 | 980 | 981 | 982 | 983 | 984 | 985 | 986 | 987 | 988 | 989 | 990 | 991 | 992 | 993 | 994 | 995 | 996 | 997 | 998 | 999 | 990 | 991 | 992 | 993 | 994 | 995 | 996 | 997 | 998 | 999 | 1000 | 1001 | 1002 | 1003 | 1004 | 1005 | 1006 | 1007 | 1008 | 1009 | 1000 | 1001 | 1002 | 1003 | 1004 | 1005 | 1006 | 1007 | 1008 | 1009 | 1010 | 1011 | 1012 | 1013 | 1014 | 1015 | 1016 | 1017 | 1018 | 1019 | 1010 | 1011 | 1012 | 1013 | 1014 | 1015 | 1016 | 1017 | 1018 | 1019 | 1020 | 1021 | 1022 | 1023 | 1024 | 1025 | 1026 | 1027 | 1028 | 1029 | 1020 | 1021 | 1022 | 1023 | 1024 | 1025 | 1026 | 1027 | 1028 | 1029 | 1030 | 1031 | 1032 | 1033 | 1034 | 1035 | 1036 | 1037 | 1038 | 1039 | 1030 | 1031 | 1032 | 1033 | 1034 | 1035 | 1036 | 1037 | 1038 | 1039 | 1040 | 1041 | 1042 | 1043 | 1044 | 1045 | 1046 | 1047 | 1048 | 1049 | 1040 | 1041 | 1042 | 1043 | 1044 | 1045 | 1046 | 1047 | 1048 | 1049 | 1050 | 1051 | 1052 | 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Begin Chart A: Row 1 (RS) k1, work Chart B to last stitch, k1. Continue chart pattern until piece measures 17", end with a WS row.

Shape armholes

Next row (WS) Bind off 4 (7, 10, 13, 16) at beginning of next 2 rows. Dec 1 each side every RS row 4 times—59 (63, 67, 71, 75) stitches. Work even until armhole measures 7 (7½, 8, 8½, 9") end with a RS row.

Shape shoulders

Next row (WS) At beginning of every row, bind off 5 (5, 5, 7, 6) twice; then 5 (6, 6, 6, 7) stitches 4 times. Bind off remaining 29 (29, 33, 33, 35) stitches.

Left Front

With larger needles, cast on 46 (53, 58, 65, 70). Work as for Back, beginning and ending charts as indicated, working Decrease row as follows:

(WS) k1, p4, p2tog, (p8, p2tog, p8, p2tog), to last 3 (4, 2, 10, 3) stitches, (p3, p2tog) 0 (1, 0, 1, 0) time, p2 (4, 2, 4, 2), k1—39 (45, 49, 55, 59) stitches. Continue until piece measures same as Back to underarms. Shape armhole at side edge (beginning of RS row) as for Back—31 (34, 35, 38, 39) stitches.

Work even until armhole measures 16 (16½, 5, 5½"), end with a RS row.

Shape neck

Next row (WS) Bind off 6 (6, 7, 7, 7) at neck edge once, then 6 (7, 7, 8, 7) once. Dec 1 at neck edge every RS row 4 (4, 4, 4, 5) times—15 (17, 17, 19, 20) stitches. Work even until armhole measures same as back. Shape shoulder by binding off at armhole edge 5 (5, 5, 7, 6) stitches once, then 5 (6, 6, 7) stitches twice.

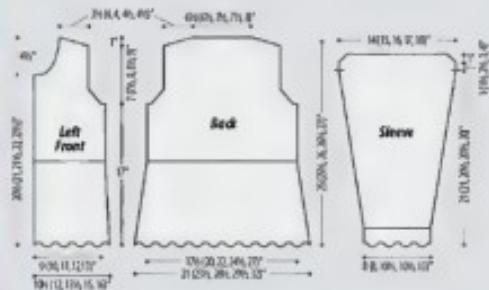


Chart B

	1	2	3	4	5	6	7	8	9	10	11
L Front	1	2	3	4	5	6	7	8	9	10	11
L Arm	1	2	3	4	5	6	7	8	9	10	11
Back	1	2	3	4	5	6	7	8	9	10	11
Sleeve	1	2	3	4	5	6	7	8	9	10	11
End	1	2	3	4	5	6	7	8	9	10	11

Right Front

Work as for Left Front, beginning and ending charts as indicated and reversing shaping. Bind off armhole and shoulder at beginning of WS rows, Dec 1 at end of row for armhole and at beginning of row for neck.

Shoulder

With larger needles, cast on 41 (41, 53, 53, 65). **Next row** k1 (edge stitch) purl to last stitch, k1 (edge stitch). **Begin Chart A:** Row 1 (RS) k1, work Chart A to last stitch, k1. Continue working chart pattern through Row 14. **Next row** Knit. Decrease new (WS) k1, p4, (p2tog, p2, p2tog, p2) to last 12 stitches, p2tog, p3, p2tog, p4, k1—35 (35, 45, 45, 55) stitches. Knit 2 rows. **Begin Chart B:** Row 1 (RS) k1, work Chart B to last stitch, k1. Continue working chart pattern, and AT SAME TIME, inc 1 each side (working increases into pattern) on Row 5. Every 6th row 2 (9, 2, 10, 0) times, then every 8th row 10 (15, 9, 3, 10) times—61 (65, 69, 73, 77) stitches. Work even until piece measures 21 (21, 20½, 20½, 20"). Mark each end for cap.

Shape cap

Work even for 1 (1½, 2½, 3, 4") end with a WS row. Dec 1 each side every RS row 4 times, binding off all stitches purfling on last row.

Finishing

Block pieces. Sew shoulders.

Frontband

With RS facing, crochet hook, and beginning at lower Right Front corner, single crochet (sc) along Right Front, around neck, and down Left Front. Work approximately 1 sc in every 2 rows along fronts and 1 sc in every stitch around neck. Do not turn. Work 1 row of backward sc, working into each sc from previous row.

Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams. Sew buttons along Left Front edge (inside crochet edging) of Chart B pattern, with the first approximately 1" down from neck, using yarn-over eyelets on Right Front as buttonholes. □

"hey man, did you see the colors of Ty-Dy?
Groovy...!"



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100% superwash wool
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The classic cardigan becomes a modern work of art with diamond and lozenge cables and ribs. Texture can be so appealing in an luxurious alpaca yarn. Finish your masterpiece with 5 pairs of great buttons; you are ready for any occasion.

designed by
Kathy Zimmerman

What's your angle?

DEC 1

At beginning of RS rows K1, k2tog.
At end of RS rows SSK, k1.

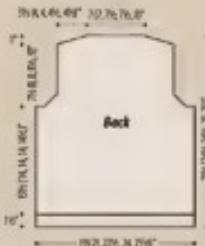
Back

With smaller needles, cast on 114 (134, 128, 142). Knit 2 rows. Set-up row (WS) P2, (k2, p1, k2, p2) to end. Work 2 rows of Chart A twice. Next row (RS) K7 (3, 14, 14, 21), place marker (pm), k100, pm, knit to end. Increase row (WS) K1 (edge stitch) knit to first marker, increasing 0 (4, 1, 4, 0) evenly spaced, p2, (k5, p4) to 2nd marker, knit to end, increasing 0 (4, 1, 4, 0) evenly spaced — 114 (122, 130, 134, 142) stitches. Change to larger needles.

Begin Pattern: Row 1 (RS) K1, purl to marker, work Chart B (see page 102) to marker, purl to last stitch, k1. Keeping edge stitches in garter stitch, continue in Chart B and reverse stockinette stitch (rev st st) until piece measures 15 (15½, 15½, 16½), end with a WS row.

Slope armhole

At beginning of every row, bind off 6 (7, 8, 9, 10)



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Chart A

1	2	3	4	5
6	7	8	9	10

twice, then 2 stitches 2 (4, 6, 6, 8) times. Dec 1 each side every RS row 6 (6, 5, 4, 3) times — 86 (98, 92, 94, 96) stitches. Work even in pattern until armhole measures 7½ (8, 8, 8½, 9") end with a WS row.

INTERMEDIATE

C
S (4, 6, 10, 12, 20)
A 10D (45, 48, 57)
B 3H (14, 24, 25, 37)
C 1H (10, 12, 13, 17)

10mm/4"

25

34

over Chart B
using larger needles

1 2 3 4 5

Medium weight

128 (135, 150, 162, 175) yds.

4.5mm/US7

125mm/49

5

on 19mm (¾")

&

cable needle
purl return

NOTES

See School, page 208,
for abbreviations and
techniques



In 2004, husband and wife team Mark & Susan Moroco opened Kollage Yarns with a simple idea — provide innovative fibers and impeccable customer service to the knitting world. This Birmingham, Alabama-based company is about innovation. "We continue to reinvent our company based on customer feedback," says Susan. "And it's fun! Nothing is more important than to listen to our customers. We go to consumer shows and invent in consumer outreach and social media so we can be accountable — not only to our stores, but also to our customers."

Although Kollage Yarns is known for alternative fibers — milk- and corn-based yarns — they are best-known for their square needles. The original needles were handmade in wood by Mark's father or special gift to their shops. To everyone's surprise, the shops began placing orders. After manufacturing the needles for a year, Kollage switched to aluminum for a better range of sizes. Knitters began to report reduced stress on their hands — especially people with arthritis or carpal tunnel. And knitters seemed to create more uniform stitches when knitting with them... the rest is history!

kollage

www.kollageyarns.com

Small: KOLLAGE YARNS
Solace in color 7705
Chive





Shape shoulder

At beginning of every row, bind off 7 (8, 8, 8, 8) stitches 4 times, then B (7, 8, 9, 9) twice. Bind off remaining 42 (42, 44, 44, 46) stitches.

Left Front

With smaller needles, cast on 52 (52, 58, 59, 60). Knit 2 rows. Set-up row: (WS) K1 (center front), p2, (k2, p1, k2) to end. Work 2 rows of Chart A twice, keeping center front stitch in garter stitch. Next row (RS) k2 (7, 14, 14, 21), p6, knit to end. Increase row (WS) Knit, increasing @ H, 1, 4, 0 evenly spaced after marker — 52 (58, 60, 63, 64) stitches. Change to larger needles.

Begin pattern: Row 1 (RS) 10 st edge st, pur to marker, work Chart B to last stitch, k1 (center front). Keeping edge stitches in garter stitch, continue in Chart B and rev St st until piece measures same as back to armhole.

Shape annulus

Next row (RS) Shape armhole at beginning of RS rows as for back — 38 (39, 41, 42, 43) stitches. Work even until armhole measures 4½ (5, 5, 5½, 6), end with a RS row.

Shape front neck

At beginning of every WS row, bind off 6 (6, 7, 7, 8) once, 3 once, 2 twice, then 1 stitch 3 times—22 (23, 24, 25, 25) stitches. Work even until armhole measures same length as Back.
At beginning of every RS row, bind off 7 (8, 8, 8, 8) twice, then 8 (7, 8, 9, 9) once.

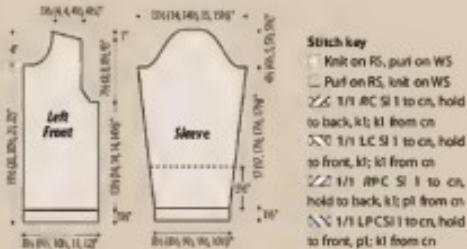
Digitized by

With smaller needles, cast on 52 (53, 59, 59, 66). Knit 2 rows. Set-up row (WS) P2, [k2, p4, k2, p2] to last stitch, k1 (center front). Work 2 rows of Chart

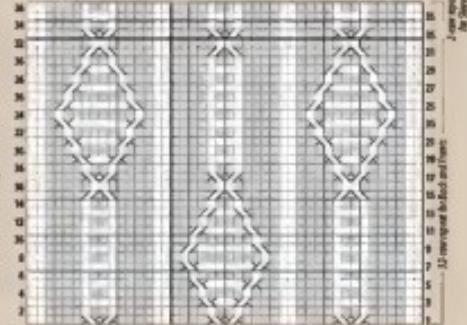
A twice, keeping center from stitch in garter stitch. Next row (RS) K4, purl, knit to end. Increase new (WS) Knit to marker, increasing 0 (4, 1, 4, 0) evenly spaced. Knit to end—52 (56, 60, 63, 66) stitches. Change to larger needles. Begin pattern: Row 1 (RS) K1 (center front), work Chart B to marker, purl to last stitch, k1 (edge stitch). Continue as for Left Front, EXCEPT reverse shaping. Bind off for armhole at beginning of WS row, and decrease at end of RS row. Shape neck at beginning of RS row. Shape shoulder at beginning of WS rows.

With smaller needles, cast on 50 (50, 54, 54, 58). Knit 2 rows. Set up row (WS) k0 (0, 2, 2, 0), [p4, k2] 1 (1, 1, 1, 0) time, pm, p2 [k2, p4, k2, p2] to last 3 (3, 5, 5, 0) pm, [k2, p1] 1 (1, 1, 1, 0) time, k0 (0, 2, 2, 0). Next row (RS) P0 (0, 2, 2,

A between markers, [p8, k8] 1 [1], 1, 1, 0 time, p0 [3, 2, 2, 0]. Continue in ab and Chart A for 3 more rows. Knit 2 rows, removing markers. Change to larger needles. Begin pattern: work F1 P5 T5 P3 D, 5, 5, 71 pm, work Chart B across next 44 stitches, pms [3, 5, 5, 7, 7]. Continue working rev St 9 and Chart B through Row 36, then repeat Rows 35-36 and AT SAME TIME, increase 1 each side every 6th row 4[1, 3, 6, 3] times, then every 6th row 8[5, 9, 9] times, working Increases in rev St—74 [76, 78, 80, 82] stitches. Work even until piece measures 18½ [18½, 19, 19, 19½], and with a W5 row. Shape cap
At beginning of every row, bind off 6 [7, 8, 9, 10] twice, then 2 stitches 4 [4,



Part I



Element Chart B: Rows 1–12 for basic, for others, word Chart B: Rows 1–16, Element Chart Rows 15–18

6, 6, 6 times. Dec 1 each side every RS row 7 (6, 2, 1, 0) times, then every 4th row 0 (1, 3, 4, 5) times. At beginning of every row, bind off 2 once, 3 twice, then 4 twice. Bind off remaining 22 stitches.

Finishing

Block pieces. Sew shoulder

Sutterland

With smaller needles and RS facing, pick up and knit (PUK) 102 (102, 102, 109, 109) evenly along Left Front edge. Knit 2 rows. Set-up row (WS) K1 (edge stitch), p2, (k2, p1, k2, p2) to last stitch, k1 (edge stitch). Keeping edge stitches in garter stitch, work rib as established for 6 more rows. Knit 1 row. Bind off.

Customer Panel

Pick up and knit as for buttonband. Knit 2 rows. Buttonhole row (WS) K1 (edge stitch), (p2, k2, p1, k2 tog, yo, p2, k2, p1, s2, p2, k2, p1, k2 tog, yo) 1

卷之三

- Knit on RS, purl on WS
 - Purl on RS, knit on WS
 - T1/R1 LC SI 1 to cn, hold to back; k1; k1 from cn
 - T1/R1 LC SI 1 to cn, hold to front; k1; k1 from cn
 - T1/R1 RPC SI 1 to cn, hold to back; k1; pl from cn
 - T1/R1 LPCSI 1 to cn, hold to front; pl; k1 from cn

4 times p2, k2, pl, k2tog, yo, (p2, k2, pl, k2) 1 (1, 1, 2, 2) times, p2, k1 (edge stitch). Continue working 2 rows of Chart A 3 more times, keeping edge stitch in garter (knit every row). Knit 1 row. Bind off.

Nyckelbind

With smaller needles and RS facing, beginning at Right Front neck, PUK7 across top of buttonhole band—6 (6, 7, 7, 8) across bound-off edge of neck; 17 (12, 12, 12, 18) along side of neck; 42 (42, 42, 42) across Back neck; 17 (17, 17, 17, 18) along left side of neck; 6 (6, 7, 7, 8) across bound-off edge of neck; and 7 across top of buttonband—102 (102, 109, 109, 111) stitches. Work as for buttonband, working buttonholes beginning on 3rd chart row as follows: k3, p2tog, yo.

Set in sleeves. Sew side and sleeve seams. Sew on buttons.



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kollage



A simple ribbed sweater becomes more wonderful when diamond windows interrupt every third rib. The heather yarn adds a rugged charm while the serene color adds polish. Who can resist?

designed by
Kate Lemmers

Ins and outs

DEC 1

*At beginning of RS rows K1, k2tog.
At end of RS rows SSK, k1.*

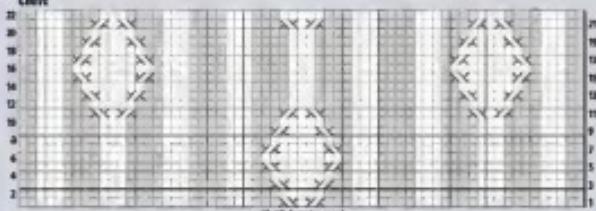
INC 1

*At beginning of RS rows K1, M1.
At end of RS rows M1, k1.*

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Chart



Kraemer Yarn's long history starts in 1887 with Kraemer Textiles. Founded in Nazareth, Pennsylvania, by Henry Kraemer to produce women's silk hoseery, the company was purchased by the Schmidt family in 1967.

Today, President David Schmidt spearheads the Kraemer Yarn line of hand knitting yarns. Son Davy is research & development manager; younger brother Victor works with shops and is the tour guide. When you visit the plant (which is encouraged), he will show you around.

Operating 24 hours a day, Kraemer's 60 employees spin 30,000 pounds of yarn every week, more than enough to circumnavigate the globe!

Merchandise manager Eleanor Swogger enjoys helping to develop new yarns. "Because Kraemer manufactures its yarn, the development time from concept to actual production is short, enabling us to react quickly to the market place. Each of our yarns is named after a Kraemer employee, providing a personal connection between the mill and the knitter," she adds.

Mauch Chunky, a single-ply blend of new Zealand and domestic wool & alpaca, available in 58 colors; many are mélange and incorporate small amounts of many different colors, creating interesting heather effects.

KRAEMER,



www.kraemeryarns.com

INTERMEDIATE



5 (M, L, XL, XXL)
A 41(46, 48, 53, 57")
B 25(26, 27, 28, 29, 30)"/
C 23(23, 24, 25, 26, 27)"/

10cm/4"



1 2 3 4 5 6
Baby weight
9W (101, 117, 136, 147)yd



4mm/US5

4mm/US10, 4mm (16") long



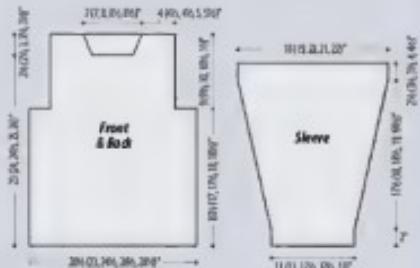
stitch holders
cable needles

NOTES

See School, page 208, for abbreviations and techniques. See page 106 to work RT and LT without cable needles.

Medium: KRAEMER
YARNS Mauch Chunky in
color 103 Thyme





Shape armhole

Bind off 10 (13, 14, 16, 18) at beginning of next 2 rows — 63 (67, 71, 75, 79) stitches. Continue in pattern, keeping first and last stitch in stockinette stitch, until armhole measures 9 (9½, 10, 10½, 11½) end with a WS row.

Front

Work as for Back until armhole measures 6½ (7, 7, 7, 7½), end with a WS row.

Shape neck

Next row (RS) Work 26 (28, 28, 28, 30) in pattern, place next 11 (11, 13, 19, 19) stitches on hold for front neck, join 2nd ball of yarn and work in pattern to end. Working both sides AT SAME TIME, bind off 4 (4, 4, 6, 6) at each neck edge once. Dec 1 each neck edge every RS row 5 (5, 6, 8, 8) times — 17 (19, 19, 20, 22) stitches. Work even until armhole measures same as back to shoulders.

Shoulders

Cast on 44 (44, 51, 51, 53). **Purl foundation** row 1 (RS) K1, p2 (2, 2, 3), (p4, k3) 5 (5, 6, 6, 6) times, p2 (2, 2, 2, 3), k1. **Row 2** Knit the knit stitches and purl the purl stitches. Repeat last 2 rows until piece measures 2½" inc 1 each side (working increases into pattern every 4th row 0 (2, 0, 2, 4) times, every 6th row 12 (14, 14, 14, 13) times; then every 8th row 2 (0, 1, 0, 0) times — 72 (76, 81, 83, 87) stitches. Work even until piece measures 19½ (20, 20½, 21, 21½)" from beginning. Mark each end for cap. Work even in pattern for 2½ (3, 3½, 4, 4½) more. Bind off in pattern.

Finishing

Block pieces. Join shoulder seams using 3-needle bind-off.

Neckband

With RS facing, circular needle, and beginning at right shoulder seam, pick up and knit 70 (70, 77, 84, 84) around neck. Place marker for beginning of round and join. **Round 1** P0 (0, 1, 2, 2), k2 (2, 3, 3, 3) (44, 48) to last 5 (5, 3, 2, 2) stitches, p4 (4, 3, 2, 2), k1 (1, 0, 0). Work in rib until band measures 11". Bind off loosely in pattern.

Set in sleeves; sew top of sleeve to straight edge of armhole. Sew side portions above marker to bound-off armhole stitches. Sew side and sleeve seams. □



Knit Wise... Work invisible cables without a cable

1/1 Left twist (1/1LT)



1 Bring right needle behind first stitch on left needle, and knit between first and second stitches. Knit second stitch, but do not remove it from left needle.



2 Bring right needle to right and in front of first stitch and knit first stitch.



3 Pull both stitches off left needle. Completed 1/1 LT: 1 stitch crosses over 1 stitch and to the left.

1/1 Right twist (1/1RT)



1 Bring right needle in front of first stitch on left needle, knit second stitch but do not remove it from left needle.



2 Knit first stitch.



3 Pull both stitches off left needle. Completed 1/1 RT: 1 stitch crosses over 1 stitch and to the right.

• MAUCH CHUNKY - SUMMIT HILL - TATAMY - NATURALLY NAZARETH •

KRAEMER



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• STOTTS RANCH - STERLING SILK & SILVER - LIMITED EDITION ALPACA SAI
OCK





Nine knit blocks assemble into a great blanket for your newest family addition. The blend of stockinette squares and garter half-blocks offer a chance to play with color and a diversion from just knitting squares.

designed by
Bobbi Anderson for Red Heart

it's
easy

go
for it!

Bobbi's blocks

2-color Garter Stitch Blocks

MAKE 2 WITH A AND C; MAKE 2 WITH A AND D.

With A, cast on 2. Row 1 (RS) Knit in front and back of stitch (kfb), k1—3 stitches. Rows 2–6: K1, Right Lifted Increase (RLI), knit to end—71 stitches. Cut A and join second color. Rows 70–134: K1, K2tog, knit to end—2 stitches. Next row K2tog. Fasten off.

Stockinette Stitch Blocks

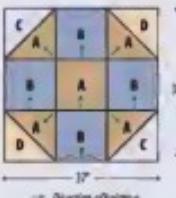
MAKE 1 WITH A; MAKE 4 WITH B.

Cast on 51. Work even in stockinette stitch until piece measures 12", end with a WS row. Bind off.

Finishing

Sew blocks together, following diagram for placement. Border

With RS facing, A, and beginning at any corner, pick up and k150 along side of blanket. Row 1 (WS) Knit in front and back of stitch (kfb), knit to last 2 stitches, kfb, k1. Row 2: Knit. Row 3: Repeat Row 1. Change to B. Row 4: Knit. Row 5: Repeat Row 1. Iter 6: Knit. Bind off knowwise. Repeat for remaining 3 sides. Sew corner miter. □



EASY

One size
37" x 37"

10cm/4"



one skein per block,
using large needles



Medium weight

A 375yds
B 360yds
C & D 125yards



Size US 10

See Glossary, page 208,
for abbreviations and
techniques.

"Everyone starts with Red Heart." And people have been starting and working with Red Heart for almost 75 years. Coats & Clark (makers of Red Heart) was founded by James and Peter Coats (J & P Coats) and Patrick Clark in 1882.

"I love the fact that we create affordable yarns that appeal to people of all ages and skill levels," says Nancy Thomas, creative director and a past editor of Knitter's Magazine. "We like to say we sell 'yarns and designs for real life.'"

Red Heart is best known for Super Saver—millions of skeins a year are sold throughout the world. I think it would interest people to know how carefully Coats researches and tests the yarn to make sure that the quality and color are consistent," says Nancy. "We spend a lot of time creating products that will have great appeal. Currently we're working with Debbie Stalter on a line of natural yarns called Satch Horizon and with Enka and Monica Simmons (aka The Double Satch Twins) to bring a new dimension to Red Heart. Red Heart Soft Yarn is the perfect all-purpose yarn, and available in 38 colors including 8 multis.

Right lifted increase

Knit into right loop
of stitch in row
below next stitch
on left needle (L),
then knit stitch on
needle (D).



www.shopredheart.com

RED HEART® SUPER SAVER

RED HEART® A

RED HEART® B

RED HEART® C

RED HEART® D



Chic Cable Sweater

WR2145



This and other free patterns
available at

www.redheart.com
www.coatsandclark.com

Choose sock yarn for a durable and washable kid knit. This pattern is versatile as the skirt is the same for all sizes; only the bodice and sleeves are sized. When you're ready for a larger size, just reknit the bodice.

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designed by
Susan Borovsky

Sock to frock

DEC 1

At beginning of RS rows K2, 5SK,
At end of RS rows K2 tog, K2.

2/3 RIB — IN THE ROUND
Round 1 (K2, p2) to end.
Round 2 Knit.

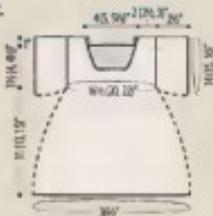
2/3 RIB — IN ROWS
Row 1 (WS) (K3, p3) to left:
3 stitches, k3.
Row 2 (RS) Knit.

DRESS

Skirt

With larger needles, cast on 200. Place marker (pm) and join to work in the round. (Knit 1 round, purl 1 round) 6 times. Work in 2/3 Rib until piece measures 11 (13, 15"). Change to smaller needle.

SIZE 12 MOS ONLY Next row K2 tog to end — 100 stitches.



Bodice

Work in stockinette stitch (St st) until Back measures 35 (4, 45"), and with a WS row. Next row K13 (15, 17), place center 24 (30, 33) on hold. Join another ball of yarn and knit to end. Working both sides at once, work 8 (10, 12) rows even. Bind off.

Front

Return held Front stitches to needle. Join yarn and work in St st until Front measures 16 (2, 24").

SIZE 18 MOS ONLY Next row
(K2tog twice, k1) to end — 120
stitches.

SIZE 24 MOS ONLY Next row
(K2tog, k1 to last 2 stitches,
k2tog) — 133 stitches.

ALL SIZES Knit 5 rounds even.
Divide front and back.
Place last 50 (60, 66) stitches
on hold for Front. Continue on
remaining 50 (60, 67) stitches
for Back.

EASY +



12 mos (18 mos, 24 mos)

A 4W (11, 17")
B 11W (14, 20")
C 40 (71, 81")

10cm (4")

42 ■■■■■
34

over size 10 needles,
using smaller needles

1 2 3 4 5 6

Super fine weight

45G (71, 81g)

75%

17mm (US 10) (4") long
3.5mm (US 4, 4mm (5") long

•
stitch marker

&

pitch marker

NOTES
See School, page 208,
for abbreviations and
techniques.

Dress is worked in one
piece to underarm,
then divided and front
and back are worked
separately.

In late 2005, Antonio Gonzalez-Armas and brother-in-law Tobias Feder brought Malabrigo to the US and quickly gained traction in the market. Their lively group, the malabrigo punks, posts so much that it's difficult for even the most die-hard fans to keep up.

Neither Antonio nor Tobias come from a fiber or textile background. "My education is as a classical musician and Antonio is an architect. Before this I managed a forestry company. But we both love this business, I love to be in touch with the customers, see them at each trade show. We develop bonds."

"We want to sell the best possible product at affordable prices," says Tobias. "We want to do everything ourselves, being not only a distributor but also a producer." And Antonio does the colors. Their success is not without its challenges. "Trying to keep up with first-world quality and demand from a third-world country is a challenge," Tobias admits.

Malabrigo Yarn is known for soft and colorful yarns, especially in their very popular Malabrigo Menos Worsted in over 80 colors. The new superwash worsted weight is named Rios because it has 4 plies, and as Uruguay has 4 big rivers, each ply represents a river.

malabrigo yarn

www.malabrigoyarn.com

12 mos: MALABRIGO
YARN Sock in color #416
indiechita



end with a WS row. **Next row** K17 (19, 21), place center 16 (22, 24) on hold, join another ball of yarn and knit to end. Working both sides at once, Dec 1 each neck edge every RS row 4 times—13 (15, 17) stitches remain on each shoulder. Work even until same length as Back. Bind off.

Sleeves

With larger needle, RS facing, and beginning at right front shoulder, pick up and knit (PUI) 78 (93, 88) along armhole to back shoulder. Work 2/3 Rib in rows for 2". Knit 6 (8, 8) rows. Bind off.

Repeat for left sleeve, EXCEPT begin at left back shoulder and work to front shoulder.

Finishing

Front neck and button band

With RS facing and smaller needle, PUK12 (14, 16) down left front neck, k16 (22, 24) from holder at center front, PUK12 (14, 16) up right front neck—40 (50, 56) stitches. Knit 3 rows. Bind off. Back neck and buttonhole band

With RS facing and smaller needle, PUK25 along back edge of right sleeve, 12 (14, 16) along right shoulder, 8 (10, 12) down right back neck, k24 (30, 33) from holder at center back, PUK8 (10, 12) up left back neck, 12 (14, 16) along left shoulder, and 25 along back edge of left sleeve—114 (128, 139) stitches. Knit 3 rows. **Row 4 (WS)** K7, [bind off next 4, knit until 7 stitches on right needle after bind-off] 3 times, knit to last 33 stitches, work from (10 to 1) 3 more times. **Row 5 (WS)** (K7, cast on 4) 3 times, knit to next set of bound-off stitches, (cast on 4, K7) to end. Knit 3 rows. Bind off.

Sew on buttons to match buttonhole placement.



Knit Wise

2-row buttonhole



Row 1 (Right-side) Work 2 stitches. With left needle, pull right stitch over the left and off needle (1 stitch bound off). *Work 1, pull first stitch over work 1; repeat from * for each bound-off buttonhole stitch.

Row 2 Cast on same number of stitches that were bound off, using loop cast-on.

Such glories to boast about...so much for handknit! But...for garments you can have the gauge using larger needles as the item receives much less wear than mittens or mitts would expect. Just make sure that your nice "appressed" edge creates a worked fabric.

LOVE THE COLOR
LOVE THE YARN

malabrigo



www.MalabrigoYarn.com

Elegant





A blend between a shawl and a cardigan, we offer a wrap that has as much personality as its wearer. Wrap it round your shoulders for warmth, or pin it round your torso to turn up the heat for an evening out.

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easy

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for it!

designed by
Kirstin Muench

Shardigan

Front

Cast on 80 (90, 98, 98). Work in stockinette stitch until piece measures 32 (34, 36, 38"), end with a WS row.

Sleeve

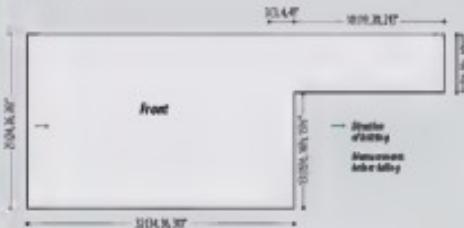
Next row (RS) Bind off 50 (58, 62, 58), work to end—30 (32, 34, 40) stitches. Work until sleeve measures 18 (19, 20, 21"). Bind off.

Back

Work same as for Front EXCEPT bind off for sleeve at beginning of WS row.

Finishing

Sew side and under-sleeve seam. Sew seam at top of sleeve from cuff to 3 (4, 4") past shoulder line. Place garment in a zippered mesh bag and place in washing machine along with 1 tablespoon of mild detergent and a garment of a similar color that will not shed. Wash using smallest load and hot water on gentle cycle. Tumble dry on medium heat until nearly dry. Remove from bag and lay flat, blocking to shape with particular attention to straightening sleeves. Leave undisturbed until completely dry.



In 1985, Cleo (an avid knitter) and Volker Muench started Muench Yarns to bring European yarns to the US. Today daughter Kirstin carries on the family business. She remembers that the company, now headquartered in Petaluma, California, in the middle of wine country, started in the family laundry room with storage in the garage and any available bedroom.

It is apparent that Kirstin (formerly a makeup artist) is a "yarn person." "I love handling and swatching yarn," says Kirstin. "I have a super-short attention span. I switch new yarns, design in my mind, and then I'm done!"

Kirstin recalls, "Years ago I was in the Atlanta airport rushing to a last-minute gate change. I'm on the subway next to a woman whose bag is open. I look down and say, 'Oh you're a knitter.' She says, 'Yes, I live to knit!' I tell her my business is importing yarn. 'What company?' I tell her. She answers, 'TOUCH ME!' And everyone else stops."

Touch Me, first introduced in the fall of 1991, is available in 48 colors. Touch Me Due comes in 18 ombré and tweed-dyed colorways.

EASY



beginner

S: 04, L: 100
A: 140(145,147)
B: 10(12,16,20)
C: 12(13,14,15)

Measurements for the following and blocking

100x4"



over stockinette stitch
after felting and blocking

1 2 3 4

Bulky weight

300(320, 340, 350)g

5mm/US8

NOTES

See School, page 208,
for abbreviations and
techniques.

My
YARN

www.muenchyarns.com

Medium MUENCH
YARNS Touch Me in
color 3615



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only in fine yarn shops

Patterns shown available in

Ragazza #2





Fancy yarns demand simple or clever silhouettes. Make a few miters and combine them with a ripple pattern for a shrug that is flattering for most everyone.

designed by
Rick Mondragon

Silver plumes

RIPPLE MULTIPLE OF 31 (15)

Work in intarsia, working each repeat of pattern with a separate ball of yarn.

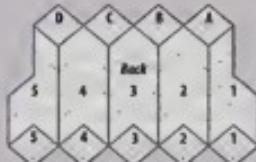
Row 1 (RS) [K1, SSK, k12 (14), yo, k1, yo, k12 (14), k2tog, k1] to end. Row 2 (WS) Pur.

MITERED SQUARE

With larger needle, cast on 31 (35). **Row 1** and off WS rows Knit. **Row 2** K14 (16), S2P2, M3 (16). **Row 4** K13 (15), S2P2, M3 (15). **Row 6** K12 (14), S2P2, k12 (14). **Row 8** K11 (13), S2P2, k11 (13). Continue as established, working 1 fewer stitch before and after S2P2 every RS row until 3 stitches remain. **Next row** S2P2 — 1 stitch. Fasten off.

Back

Make 5 Mitered Squares for lower edge of Back. With larger needle, pick up and knit (PU) 0 (15) (17) along right edge of 1 square, 1 stitch in point (last stitch of square), and 15 (17) along left edge — 31 (35) stitches. Repeat PU 31 (35) using a separate ball of yarn for each of remaining 4 squares — 155



(75) stitches. Beginning with Row 2, work 25 (29) rows in Ripple pattern.

Shape armhole

Next row (RS) Bind off 14 (16), continue in pattern until there are 17 (19) stitches after bind-off, place marker (pm), work to end. Next row (WS) Bind off 14 (16) pur until there are 17 (19) stitches after bind-off, pm, pur to end — 127 (143) stitches. Next row K2, yo, k12 (14), k2tog, k1, work to next marker, k1, SSK, k1 (0-6, yo, k2. Next row Pur. Repeat last 2 rows 14 (16) more times. Cut yarns and leave stitches on needle.

INTERMEDIATE



S = M (L, R)
A = 16 (17)
B = 17 (18)

16cm (6")



arrange 15 squares
using 15 balls per needle

Mitered square measures 6 (6.75") each side



Model arm width
47 (49) yrs

5mm (US 8) and 4mm (US 6)
40cm (16") long



15th hole

NOTES

See School (page 206),
for abbreviations and
techniques, including
Intarsia.

Split one skein in half and
the other into thirds so you
will have 5 balls of yarn to
work the Back.

Weave in tails as you go to
avoid extra work later.

Small/Medium: PRISM
YARNS Wild Stuff in
color Denali

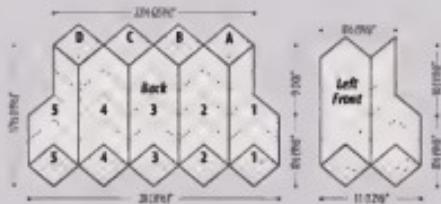
At equal parts artist, fiber lover, and entrepreneur and you get Prism Yarns. In 1984, Laura Bryant saw a market for hand-dyed yarns and set out to create the most beautifully colored yarns that she could. "I love creating with color and fiber every day," says Laura. When I am in the studio creating, Matt (Laura's husband) juggles the rest—employees, customers, production, and accounting. In addition to teaching and designing, Laura dyes every strand of yarn that leaves the studio!

Laura introduced Wild Stuff in 1992, the year Prism moved to St. Petersburg, Florida, from Buffalo, NY. Over 30 hand-dyed yarns, color-and-gauge-coordinated are tied together by hand, end-to-end so their colors and texture magically change as you knit. "We carry four versions: the original — fluffy with lots of metallic texture, and eyelash; Cool Stuff and Light Stuff with no wool or mohair; and Neutral Stuff, with cashmere texture and no metallic or eyelash. Between the four styles, there are 50 or 60 color choices."

Prism obtains undyed goods from around the world, but all labor—dyeing, assembling, labeling, winding, and bagging—happens in the U.S. "Our product is a bit more expensive," says Laura, "but it supports Americans with a living wage and benefits."

PRISM
www.primyarn.com





Note

The yoke is made of 4 Mitered Squares, each worked separately from stitches of 2 adjacent Ripple panels using smaller needle and new yarn.

Square A With RS facing, k2tog, k15 (17) across Panel 1, k16 (18) from Panel 2—32 (36) stitches. *New 1 (WS) p15 (17), p2tog, p15 (17)—31 (35) stitches. Work Mitered Square, starting with Row 2.

Square B M1 at center of Panel 2, k15 (17) to end of Panel 2, k16 (18) from Panel 3—32 (36) stitches. Work from* of Square A.

Square C Work as for Square B over stitches from Panels 3 and 4.

Square D M1 at center of Panel 4, k15 (17) to end of Panel 4, k16 (18), k2tog from Panel 5—32 (36) stitches. Work from* of Square A.

Left Front

Make 2 Mitered Squares for lower edge of front.

Work Ripple pattern over 2 squares—62 (70) stitches. Work as for Back to armhole.

Shape armhole

Next row (RS) Bind off 14 (16), continue in pattern until there are 17 (19) stitches after bind-off, p1 work to end—48 (54) stitches. **Next row** Part. **Next row** K2, yo, k12 (14), k2tog, k1, work to end. **Next row** Pur. Repeat last 2 rows 18 (20) more times. Bind off on RS, working k2tog at beginning of row.

Right Front

Work as for Left Front EXCEPT bind off for armhole at beginning of WS row AND **Next row (RS)** Work 1 repeat of Ripple, k1, SSK, k12 (14), yo, k2; bind off on WS, working SSK at end of row.

Finishing

Sew shoulders, joining bound-off edges of Fronts to Yoke squares.

Ambroid:

With smaller needle and RS facing, PUK5 (6) along armhole. Work k2, p2 rib for 8 rows. Bind off in rib.

Front band:

With smaller needle and RS facing, PUK5 (6) along Right Front and Yoke square to center Back, then PUK5 (6) along Yoke square and Left Front edge. Work k2, p2 rib for 14 rows. Bind off in rib.

Sew side seams. □

Knit Wise

S2KP2, sl2-k1-p2tbl



- 1 Slip 2 stitches together as if to knit 2 knit next stitch.
- 2 Pass 2 slipped stitches over knit stitch and off right needle.



To avoid having a lot of ends when you have to bind off, alternate two sets of two and work them in the part where you are knitting.

Weaving in ends



From the knit side

To weave the carry above a knit stitch: Insert needle into stitch and under woven yarn, then knit the stitch as usual.



From the purl side

To weave the carry above a purl stitch: Insert needle into stitch and over woven yarn, then pur the stitch as usual.



To weave the carry below a knit stitch: Insert needle into stitch and over woven yarn, then knit the stitch as usual.



To weave the carry below a purl stitch: Insert needle into stitch and over woven yarn, then pur the stitch as usual.

PRISM

We join you in celebrating
100 issues of Knitter's.
Congratulations XRX
on a job well done!



www.prismyarn.com
only makers of authentic
Wild, Cool, Neat & Light Stuff

Please join Prism in celebration of 18
years of "Stuff", the original hand dyed,
hand tied, magically changing yarn.
Dyed & assembled in the U.S.
with loving care.



Chase the chills with a quick knit shrug. Begin with a bunch of partial mitered squares and work simple stockinette for a soft play of colors. You will be amazed at how wonderfully this piece will fit into your fall wardrobe, so pick colors that define your look.

designed by
Rick Mondragon

it's
easy

\$9.99
for it!

Spumoni

DEC 1

*At beginning of RS rows K1, k2tog,
At end of RS rows SSK, k1.*

K3, P3 RIB

MULTIPLE OF 4 STITCHES + 2
WS rows (#2, #3) to last 2 sts, p2.
RS rows (#2, #3) to last 2 sts, k2.

Partial Mitered Squares (NMAE 13)

With larger needle, cast on 31 (33, 35). **Row 1 and all WS rows:** Knit. **Row 2 #1:** K1 (15, 16), S2KP2, k1 (15, 16); mark as RS. **Row 4 #1:** K1 (14, 15), S2KP2, k1 (14, 15). **Row 6 #1:** K1 (13, 14), S2KP2, k1 (13, 14). **Row #11:** K1 (12, 13), S2KP2, k1 (12, 13). Continue as established, working 1 fewer stitch before and after S2KP2, until 15 (17, 19) stitches remain, end with a WS row. Cut yarn and place stitches on hold.

Back

With RS facing, place 7 Partial Mitered Squares onto larger needle—105 (119, 133) stitches. Work in stock-

in-stitch until piece measures 5½ (6½, 7½) from top of Partial Mitered Squares, end with a WS row.

Shape armholes

Bind off 6 (8, 10) at beginning of next 2 rows. Dec 1 each side every RS row 6 (8, 10) times—81 (87, 93) stitches. Work even until armhole measures 4½ (7½, 8½"). Place stitches on hold.

Left Front

With RS facing, place 3 Partial Mitered Squares onto larger needle—45 (51, 57) stitches. Work as for Back. Shape armhole at beginning of RS rows—33 (35, 37) stitches. Work even until armhole measures 7½ (8½, 9½"). Place stitches on hold.

Right Front

Work as for Left Front, EXCEPT bind off for armhole at beginning of WS row and Dec 1 at end of RS rows.

Finishing

Join shoulders using 3-needle bind-off as follows: join 33 (35, 37) stitches, bind off 15 (17, 19) across back neck, join 33 (35, 37) stitches.

EASY +



OVERVIEW

S-M (L, Lg, 2X-3X)

A 56 (62½, 71")

B 16½ (18½, 20")

100% COTTON



15

over double length, using larger needles



Medium weight
55 (60, 65) yds



5.5mm/US9 and 4.5mm/US7
(16cm [6"] long)



stock holder

NOTES

See School, page 208, for abbreviations and techniques.

Partial Mitered Squares are worked individually, then combined to work Back and Fronts.



Fiesta Yarns was founded in Santa Fe, New Mexico, 1982 by Sandra Wright. Ownership and location have changed several times, but Fiesta has stayed in New Mexico, where the magic began. When Brad & Jeannie Duncan took over in 2001, the company moved to Albuquerque.

Before buying Fiesta, Brad and Jeannie owned a card-and-gift store in Tulsa, OK. Their background was in sales; they had been reps for one of the largest gift companies in the world. "When we bought Fiesta Yarns in 2001, I hadn't touched yarn since my great-grandmother had taught me to knit and crochet. Now I can't imagine not knitting!"

If Fiesta had just one story to tell, it would be COLOR! Knitters love their color combinations are wearable and timeless. Their signature yarn, La Boheme, has been their best-selling product for 28 years and now includes Insignia La Boheme, a semi-solid version, and Starburst La Boheme, with gold metallic spun into the fiber.

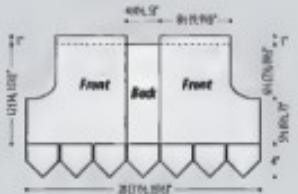
Brad and Jeannie think of themselves as "just a small, family-owned business." We note that Fiesta Yarns appeared in the first issue of Knitter's Magazine. Thanks for visiting with us!

S-M: FIESTA La Boheme
in color 11744 Rhapsody



www.fiestayarns.com





Front band:

With RS facing, smaller needle, and beginning at top of Partial Square, pick up and knit (PUK) 48 (52, 56) along Right Front; working into each bound-off stitch along back neck, PUKS (8, 7); (Loop Cast-on, PUKC) 3 (1, 3) times, PUKM (2, 6); PUK48 (52, 56) along Left Front, ending at Partial Mitered Square—114 (122, 134) stitches. Work K2, P2 Rib for 2". Bind off in pattern.

Armbands:

With RS facing and smaller needle, PUK70 (82, 90) along armpole. Work K2, P2 Rib for 1". Bind off in pattern. Sew side seams. *n*



KnitWise

Loop cast-on



Long-tail loop cast-on



1 Hold needle in left hand and tail of yarn in right hand, allowing about 1" for each stitch to be cast on.

2 Bring right index finger under yarn, pointing toward you.



3 Turn index finger to point away from you. 4 Insert tip of needle under yarn on index finger (see above); remove finger and draw yarn snug, forming a stitch.

Repeat Steps 2-4. After every few stitches, allow the yarn to hang freely to restore its original twist.

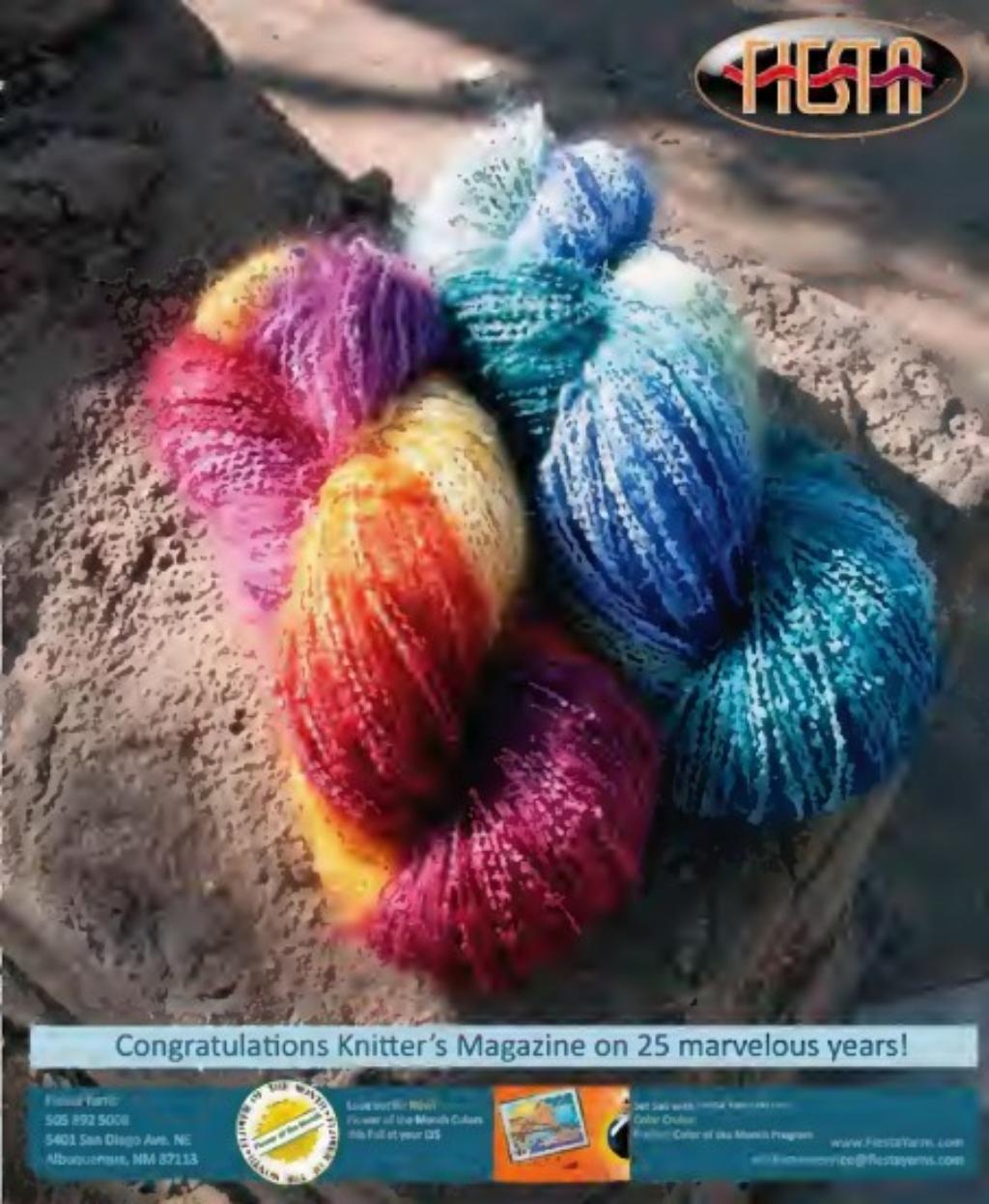
Loops can be formed over index or thumbs.



Using hand



FIESTA



Congratulations Knitter's Magazine on 25 marvelous years!

Fiesta Yarns
505 292 5008
5403 San Diego Ave. NE
Albuquerque, NM 87133



LIVE TO DYE FOR
Power of the Month Colors
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Color Cruise
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www.FiestaYarns.com

or info@fiestayarns.com





it's
easy

go
for it!

Four panels of stockinette and reverse stockinette come together for the body of a pullover or cardigan. Once assembled they become quadrants of texture across the fronts and backs. Add small details of reverse crochet edges, and a novelty yarn with beads and silk leaves for a fun autumn look.

designed by
Barry Klein

Quadrants

K1, P1 RIB

(OVER EVEN NUMBER OF STITCHES)
All rows (K1, p1) to end.

STRIPE PATTERN

Row 1 (RS) With CC, purl. Row 2 (WS) Knit. Row 3 With MC, purl. Row 4 Knit.

DEC 1

At beginning of RS rows Work 1, k2tog.
At end of RS rows SSK, work 1.

INC 1

At beginning of RS rows Work 1, M1.
At end of RS rows M1, work 1.

PULLOVER

Left Back

With smaller needles and MC, cast on 36 (40, 44, 48). Work K1, P1 Rib for 2", and with a WS row. Change to larger needles. Work in Stripe Pattern until piece measures 11", and with a CC WS row. Change to MC

and work in stockinette stitch (St st) until piece measures 15" (16, 16, 16"), and with a RS row.

Shape armhole

Next row (WS) Bind off 5 (6, 7, 8), purl to end — 31 (34, 37, 40) stitches. Work until armhole measures 7 (7, 7½, 7¾") Bind off.

Right Back

With smaller needles and MC, cast on 36 (40, 44, 48). Work K1, P1 Rib for 2", end with a WS row. Change to larger needles. Work in St st until piece measures 11", end with a WS row. Work in Stripe Pattern until piece measures 15" (16, 16, 16"), end with a WS row.

Shape armhole

Next row (RS) Bind off 5 (6, 7, 8), knit to end — 31 (34, 37, 40) stitches. Work even in Stripe Pattern until armhole measures same length as Left Back. Bind off.

Left Front

Work as for Right Back EXCEPT when armhole measures 2 (2, 2½, 2¾"), end with a RS row.

EASY



STANDALONE

S (M, L, XL)
A 16(18, 20, 24)
B 22(23, 25, 29)
C 25(27, 29, 31)

10cm^{4"}

21
56
over stockinette stitch by larger
needles

1 2 3 4 5 6
Medium weight:
MC 55(62, 67, 75)yds
CC 14(16, 16, 20)yds

4mm/US5
5.5mm/US8

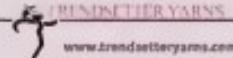
5.5mm/8

NOTES
See School, page 208,
for abbreviations and
techniques.

"Let the Yarns do the work," is the motto of Trendsetter Yarns, founded in 1989 by mother-and-son team Myrna and Barry Klein. Their mission — to bring the most exciting fashion yarns and designs to the retail knitting market, to set trends, and live up to their name.

Owner/Designer Barry Klein shared his thoughts from his Van Nuys, California, headquarters — "As I started working in the family retail yarn store at 13, I'm not sure there was life before yarn. I love creating new yarns for each season. It's a challenge to keep the stores excited. About 90% of our designs come from me. We are hands on in every way from designing many of our yarns, to selecting colors, to designing sweaters, knitting them, writing patterns, and creating our books. We even self publish our books so they're always available. We eat, sleep, and dream our product and love what we do."

Trendsetter Yarns' Dune is ever popular — it has been in their line for 22 years and still is one of their top-sell yarns. Available in 35 color ways from prints to solids to self-striping — it combines luxury, glitz, richness, and creativity. Soleil's carved beads and silk/silk leaves are sewn into the yarn, not attached later.



www.trendsetteryarns.com





Shape neck:

Next row (WS) Bind off 8, knit to end. Bind off 2 at beginning of next WS row. Dec 1 at neck edge every RS row 5 times—16 (19, 22, 25) stitches. Work even until armhole measures same length as Right Back. Bind off.

Right Front:

Work as for Left Back until armhole measures 2 (2, 2½, 2¾), end with a WS row. Shape neck as for Left Front EXCEPT bind off on RS row.

Left Sleeve:

With smaller needles and MC, cast on 34 (34, 36, 38). Work K1, P1 Rib for 2", end with a WS row. Change to larger needles. Work in Stripe Pattern until piece measures 9", then change to MC and St st. At SAME TIME, inc 1 each side every 6th row 0 (6, 6, 7) times, then every 8th row 0 (5, 5, 5) times—54 (54, 58, 60) stitches. Work even until piece measures 16½ (17, 18½, 19½"). Mark each side for cap. Work 1½ (1½, 2, 2½) more bind off.

Right Sleeve:

Work as for Left Sleeve EXCEPT after rib, work 9" in MC and St st, then work in Stripe Pattern. Work as for Left Back until center front and center back seam. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.

Finishing:

Sew center front and center back seam. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.

Neck edging:

With crochet hook and CC, work 1 round of single crochet around neck edge, then 1 round of reverse single crochet. Fasten off.

CARDIGAN

Left Back and Right Back:

Work as for Pullover.

Left Front:

Work as for Pullover until piece measures 14 (14½, 15, 15½"), end with a WS row.

Shape front neck:

RS decrease row Purl to last 3 stitches, p2tog, pl. Work 2 rows even. **WS decrease row** K1, k2tog, knit to end. Work 2 rows even. Repeat last 6 rows 6 more times, then work 1 more RS decrease row. AT SAME TIME, when piece measures same length as Back to armhole, shape armhole as for Right Back—16 (19, 22, 25) stitches. Work even until armhole measures same length as Back. Bind off.

Right Front:

Work as for Pullover until piece measures 14 (14½, 15, 15½"), end with a WS row.

Shape front neck:

Next row (RS) K1, k2tog, knit to end. Work 2 rows even. **Next row (WS)** Purl to last 3 stitches, p2tog, pl. Work 2 rows even. Repeat last 6 rows 6 more times, then work 1 more RS decrease row. AT SAME TIME, when piece measures same length as Back to armhole, shape armhole as for Left Back—16 (19, 22, 25) stitches. Work even until armhole measures same length as Back. Bind off.

Finishing:

Sew center back seam. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.

Finishing:

Sew center back seam. Sew shoulders. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams.



Neck edging:

With crochet hook, CC, and beginning at lower edge of Right Front, work 1 row of single crochet up Right Front, around neck, and down Left Front, then work 1 row of backward single crochet. Fasten off. □

Backward single crochet:



1 Insert hook into a stitch, catch yarn, and pull up a loop. Catch yarn and pull a loop through the loop on the hook.

2 Insert hook into next stitch to right.



4 Catch yarn and pull through both loops on hook; 1 backward single crochet completed.



3 Catch yarn and pull through stitch only (as shown). As soon as hook clears the stitch, flip your wrist (and hook). There are 2 loops on the hook, and the just-made loop is to the front of hook (left of old loop).



5 Continue working to the right, repeating Steps 2-4.

TRENDSETTER YARNS



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Book #4103



To order our new Trendsetter Books from Series 4100, please send \$13.50/usd per Book to:
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and the featured yarns, visit our website at www.Trendsetteryarns.com

Escent





Make yourself a tote or two. Many knitters are enamored with the rigid-heddle looms, so we include directions for woven and knit variations. They are fun, fresh, and easy.

designed by
Judith Shangold

Tote trio

KNIT TO TOTE

Front and Back (MAKE 2)

With larger needles and A, cast on 84. Knit 1 row (WS). **Begin Chart** Work three 40-row repeats of Chart. With A, knit 2 rows. Continuing with A, work Rows 1 and 2 of Chart 9 times. Place stitches on hold.

Assembly

With RS together, join Front and Back with a firm 3-needle bind-off.

Side gussets

With smaller needle, RS facing, A, and beginning at a cast-on edge, pick up and knit 60 stitches along multicolored section, 1 in garter ridge, 18 across bottom, 1 in garter ridge, and 60 along multicolored section—140 stitches. Mark the 2 stitches worked in garter ridges. Row 1 (WS) Knit. Row 2 (RS) knit to marked stitch, p1, knit to 2nd marked stitch, p1, knit to end. Row 3 (Purl to 1 stitch before marked stitch, sauté twice, purl to end. Repeat last 2 rows 8 more times—104 stitches. Fold piece in half with right sides together. Work 3-needle bind-off, beginning with first and last stitch of last row and ending with marked stitches.



Stitch key

Knit on RS, purl on WS
Sl 1 with yarn to RS

Color key

A B
C D

Repeat for other side.
Lining
See Lining your bag, page 140.
Bottom support
Cut piece of fabric 17" x 8". Fold in half with right sides together (17 x 4"). Using 1/2" seam allowance, sew along 2 sides, turn RS out. Insert plastic canvas, then sew remaining side closed. Place support in bottom of bag, tack in place.
Handles

Center handles at top of bag; with C, stitch in place.

Momos del Uruguay has a great story. The women who founded it in 1968 wanted to provide opportunities—economic, professional, and social—allowing women in rural Uruguay to remain in their villages. Now it's a cooperative of cooperatives—17 throughout the country-side, each run by its own members.

Lisa Meyers of Falmount Fibers works with the cooperative to produce and deliver yarns that appeal to the U.S. market. "Developing new yarns, new colors, new designs is tremendously exciting," says Lisa. "I don't yet speak Spanish, but luckily the managers in Uruguay speak English."

Although Wool Clásica—a handspun, kettle-dyed in more than 100 colors, single-ply, bulky wool—started it all, Momos now produces six other yarns, including soft luxury fiber-blends and finer-gauge yarns. "Momos" doesn't just mean Wool Clásica anymore.

When we asked Lisa what inspires her, she answered: "The intrepid new young knitters. They're not afraid of anything, they don't worry that a technique is 'too hard' for a beginner. They just find an instructional video online and get it's exciting to see the craft moving forward (literally) in their hands."



INTERMEDIATE

One size

12" high x 10" wide x 3½" deep

10cmx4"

40

20

mm Dart
staple/garner needles



Medium weight:

425 yds

B, C and D 105 yds each

10cm

5mm/US8 and 4mm/5½



extra needle for 3-needle bind-off

10cm warps

pair of prong handles

10cm x 10cm fabric for lining

1½ yds elastic covered piping ½"

diameter

plastic canvas 11½" x 12"



See School, page 208,
for abbreviations and
techniques.

Finishing

Pin fusible interfacing to WS of bag. Trace around bag shape, leaving bound-off stitches of knitting exposed. If interfacing isn't wide enough, cut separate pieces for the gussets. Cut out shape and fuse interfacing to WS of woven and knitted fabric. Sew bag seams.

Lining

See LINING YOUR BAG, EN page.

FOR SMALL TOTE Center each end of handle in color block on one side with bottom of rings approximately 2" from top edge of bag. Using yarn, sew rings to bag through all layers. Repeat with other handle on other side.

FOR LARGE TOTE Center handle with bottom approximately 2" from top edge of bag. Using yarn and reinforce with strong thread, sew handles to bag through all layers. Repeat with other handle on other side.

Flower Embellishment

With C, cast on 4, leaving a long tail. Knit 1 row. Row 1: Cast on 4. RS. Rows 2-4: Knit. Row 5: Bind off 4, knit to end. Row 6: K1. Work Rows 1-6 five times more, then work Rows 1-4 once more. Bind off all stitches. Cut yarn, leaving a long tail. With yarn needle, thread tail through straight side edge, gather into a flower shape and fasten off. Sew half of cast-on edge to half of bound-off edge. Cut yarn, leaving a long tail.

Flower Center

With A, cast on 1 (WS) twice—4 stitches. Row 1: Knit. Row 2: K2 tog twice. Slip 1st stitch over 2nd to bind off. Cut yarn, leaving a long tail, and fasten off. Thread both tails through yarn needle and pull through center of flower. Leave all ends for attaching to bag. Sew flower to bag in desired location, sewing only through weaving and not lining. Weave ends through back of petals, securing them to weaving but leaving petal edges unstitched. □



LINING YOUR BAG

1 Measure/Mark (Small) Large bag and figure lining dimensions.

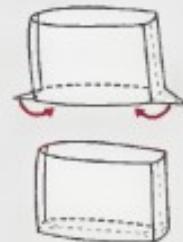


2 Cut lining fabric 1" larger than measurements, approximately 20½x21" (52x53.5cm).

H" + height + depth + height + H"



3 Turn under.



4 Fold edge over.



5 Attach optional piping to top.



6 Insert lining into bag, and stitch to inside edge of bag. (Remember to fold woven bag edges to inside of bag).



7 Attach handles, sewing through lining and bag.



10 Optional: Add button support to knit bag.

Large woven tote:
MANOS Wool Clásica
in colors: Brick 54 (A),
Cinn 68 (B), Coffee G
(C), Jade 51 (D)

4 Make paper bag corners.



Fold seam for ease fold.



Measure 1H" (A, B)
and seam across point
on each side

MAXIMA



MANOS
DEL URUGUAY



MAXIMA
the fair trade merino

LACE
alpaca, silk, cashmere

free patterns
at fairmountfibers.com



50% off



Hit the jackpot with a fabric that combines three colors and three stitch patterns. The wide collar and cotton/wool blend yarn make for comfortable year-round dressing.

designed by
Kathy Zimmerman

Trifecta

INC 1

*At beginning of RS rows k1, M1.
At end of RS rows M1, k1.*

Back

With larger needles and MC, cast on 99 (109, 121, 131, 145). **Row 1**

(WS) P1, k1, p1 to end. Work in rib until piece measures 11½ (11½, 2, 2, 2½, end with a WS row. **Next row** (WS) Inc 1 each side — 99 (111, 123, 135, 147) stitches. **Begin Chart:**

Row 1 (RS) K1 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, working edge stitches in garter stitch, until piece measures 14½ (15, 15½, 16, 16½), end with a WS row.

Shape armhole

Bind off 12 (14, 17, 20, 24) at beginning of next 2 rows — 75 (83, 89, 95, 98) stitches. Work even until armhole measures approximately 2½ (3, 3, 3½, 4) inches — 11 (13, 14, 15, 15) stitches. Work even until armhole measures same length as back. Bind off loosely in rib.



Color key

MC A B

Front

Work as for Back until armhole measures 4½ (5, 5½, 6) inches.

Shape neck

Work 21 (24, 26, 28, 29) stitches in rib, join 2nd ball of yarn and bind off center 33 (35, 37, 39, 41) work in rib to end. Working both sides at same time, bind off 3 at each neck edge 1 (1, 2, 2, 2) times, 2 stitches 2 (3, 2, 3, 4) times, and 1 stitch 3 (2, 2, 1, 0) times — 11 (13, 14, 15, 15) stitches. Work even until armhole measures same length as back. Bind off loosely in rib.

In 1967 Ingrid and Horst Skacel founded a Seattle, Washington-based company to import quality European yarns to the American hand-knitting market. Today, their daughter Karin is moving Skacel into the future. After all, it's in her blood. "I've always been in the yarn business," says Karin. "Except when I owned a 'do-it-yourself' pottery and glass studio." "We are almost literally, a 'mom and pop' operation," says Karin. "I run the company, my 'mom and pop' started the business and are there if I need them; my son is a sales rep, and Skacel's remaining 16 employees are predominantly estrogen-driven knitting fanatics. We may be incorporated, but we're certainly not a large corporation." "My parents grew this company with their own blood, sweat, and tears," says Karin. "Someday I hope to fill their shoes."

Skacel now has many best-selling lines of yarns and is best known for adult Turbo needles — a brand synonymous with quality and excellence in the knitting universe.

Merino Cotton 90 blends superwash merino and cotton into a year-round classic. The line includes basic and fashion colors in DK and worsted weights to keep you cool in summer, warm in winter, it launderes well, and never itches.

www.skacelknitting.com



INTERMEDIATE



S 34, L 38, 30
A 36 (40, 44), 46, 51½"
B 12 (14, 15), 24, 25½"
C 27 (30, 36, 38, 40, 41½")

10gms/4"

32
22
see chart,
single-pointed needles



Medium weight
MC 100 (100, 100, 120, 130) yds
A 17 (19, 21, 23, 25) yds
B 20 (21, 22, 23, 25) yds



5mm/US8

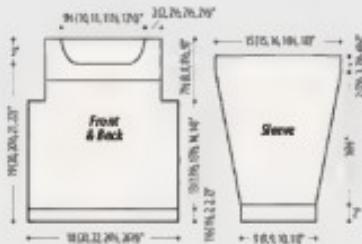
4mm/US6, 4½ (4¾) mm

NOTES

See School, page 208, for abbreviations and techniques.

Small: SCHÜELANA
Merino Cotton 90 in
color 14 Conditioner
(MC), 42 Mahogany (A),
and 53 Squash (B)





Sleeves

With smaller needle and MC, cast on 49(49, 49, 55, 60). **Row 1** (WS) PL, k1, p1 to end. Work in rib until piece measures 2", end with a RS row. **Next row** (WS) inc 1 each side—51(51, 51, 57, 63) stitches. Change to larger needles.

Begin Chart: **Row 1** (RS) 10 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, inc 1 each side every 4th row 0(0, 3, 0, 1) times, every 6th row 10 (14, 16, 18, 17) times, then every 8th row 6 (3, 0, 0) times, working increases into Chart pattern—83 (85, 89, 93, 99) stitches. Work even until piece measures 18". Mark each end for sleeve cap. Work 2 (2½, 3, 3½, 4½)" more. Bind off loosely in pattern.

Finishing

Block pieces. Sew shoulders.

Neckband

With RS facing, smaller needle, MC, and beginning at left shoulder seam, pick up and k16 down Left front neck; 33 (35, 37, 39, 41) along Front neck bind-off; 16 up Right front neck, and 53 (57, 61, 65, 69) along Back neck—118 (124, 130, 136, 142) stitches. Place marker for beginning of round and join. **Rowed 1** (RS, p1) to end. Work in rib until neckband measures 17". Bind off loosely in rib.

Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams. □





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Pattern #21
Fall 2010

Electric and exciting knitting is in store. Pairs of lightning-bolt cables travel up the length of a garter-stitch jacket for graphic appeal. Green slip-stitch cables straddle the navy stripes for uninterrupted action.

designed by
Kate Lemmers

Green lightning

GARTER STRIPE PATTERN

Knit 2 rows MC and 2 rows CC.

Back

With MC, cast on 88 (96, 106, 114, 124). With CC, knit 1 row. **Set-up row (WS)** P1 (edge stitch), k15 (19, 23, 25, 30), place marker (pm), [p2, k2, p2, k2] twice, pm, [k4 (4, 6, 10, 10), pm, [k6, p2, k2, p2] twice, pm, k15 (19, 23, 25, 30), pl (edge stitch). **Beg pattern:** Row 1 With MC, k1 work Garter Stripe to marker, work Chart A twice to next marker, work Garter Stripe over center 4 (6, 6, 10, 10) to marker, work Chart B twice to marker, work Garter Stripe to last stitch, k1. Continue in pattern until piece measures 14 (16), end with a WS row.



Stitch key

- Knit on RS, puri on WS
- Pur on RS, knit on WS
- Sl 1 purwise with yarn at WS of work

Color key

- MC
- CC

- 2/1 RC Sl 1 to cn, hold to back, k2; k1 from cn
- 2/1 LC Sl 2 to cn, hold to front, k1; k2 from cn
- 2/1 SLIP RC Sl 1 to cn, hold to back, sl 2 purwise; k1 from cn
- 2/1 SLIP LC Sl 2 to cn, hold to front, k1; sl 2 purwise from cn



Brown Sheep Yarns of Mitchell, Nebraska, is one of Knitter's Magazine's oldest connections in the Knitting Universe. The company was founded by then-sheep-ranchers, Harlan and Janet Brown, in 1980 as a way to add value to their product. We fondly remember Harlan's sales calls to The Golden Fleeces in our pre-publishing days.

Since daughter Peggy Jo and her husband Robert Wells have joined the business, much has changed, but not their mission — to offer a high-quality, natural fiber yarn, manufactured here in the US, and supported by excellent service. "I love my job," Peggy says. "I am responsible for production, quality control, new product development, and personnel. Today the challenge is to compete with foreign-made yarns while paying US wages and offering benefits." Peggy continues, "Even though our mill sits on the land that my Great-Great-father purchased over 100 years ago, we now export to most European block countries as well as many other countries around the globe."

Their perennial best-seller, Lamb's Pride, is available in worsted and bulky weights and in over 90 colors.



www.brownsheep.com

INTERMEDIATE



X5 (5, 6, 11, 13)
A 10 (10, 11, 11, 10)
B 12 (12, 13, 13, 12)
C 20 (20, 21, 18, 12)"

10cm/4"

40
18
mc garter stich

1 2 3 4 5 6

Medium weight
MC & CC (80% PBA, 10% EVA)
purl stitch



&
stitch markers
cable needle
W= separating repeat that matches MC
matching thread and sewing needle

NOTES

See School, page 208, for abbreviations and techniques.

Work first and last stitch in stockinette stitch for edge stitch throughout.

Slip stitches purwise with yarn at WS of work.

Small: BROWN SHEEP Lamb's Pride Worsted in colors M191 Kiwi (MC) and M192 Blue Flannel (CC)

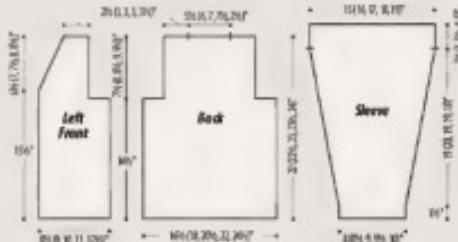


DEC 1**At beginning of RS rows**

K1, k2 tog.

At end of RS rows SSK, K1.**INC 1****At beginning of RS rows**

K1, M1.

At end of RS rows M1, K1.**Shape armhole**

Bind off 12 (13, 16, 16, 22) at beginning of next 2 rows—64 (70, 74, 78, 80) stitches. Work even until armhole measures 7½ (8, 8½, 9, 9½"), and with a WS row. **Next row:** (RS) Work 16 (18, 19, 19, 20) stitches, bind off 32 (34, 36, 40, 40) for back neck, work to end. Place remaining stitches on hold.

Left Front

With MC, cast on 42 (46, 50, 54, 60). With CC, knit 1 row. **Set-up row (WS)** P1 (edge stitch), k15 (19, 23, 25, 30), pm, p2, k3, p2, k6, pm, knit to last stitch, p1 (edge stitch). **Begin pattern:** **Row 1** With MC, k1, work Garter Stripe to marker; work Chart B to marker; work Garter Stripe to last stitch, k1. Continue in pattern until piece measures same as Back to armhole and same number of stripes have been worked. Bind off at beginning of RS row as for Back—30 (33, 34, 36, 38) stitches. Work even until armhole measures 1", end with a WS row.

Shape neck

Next row (RS) Dec 1 at neck edge every 4th row 14 (15, 11, 15, 17) times, then every 6th row 0 (0, 4, 2, 10) times—16 (18, 19, 19, 20) stitches. Work even until armhole measures same length as Back. Place stitches on hold.

Right Front

With MC, cast on 42 (46, 50, 54, 60). With CC, knit 1 row. **Set-up row (WS)** P1 (edge stitch), k12 (12, 12, 14, 15), pm, p2, k3, p2, k6, pm, knit to last stitch, p1 (edge stitch). Continue as for Left Front, EXCEPT work Chart A between

markers and reverse shaping. Shape armhole at beginning of W5 row and neck at beginning of RS rows.

Sleeves

With MC cast on 36 (38, 42, 44, 46). Beginning with 2 rows CC, work in Garter Stripe with stockinette edge stitches. At SAME TIME, when piece measures 1½" from beginning, Inc 1 each side next RS row, every 6th row 0 (0, 0, 0, 4) times, every 8th row 0 (0, 10, 15, 16) times, then every 10th row 16 (17, 8, 4, 0) times—70 (74, 80, 84, 88) stitches. Work even until piece measures 20½ (21½, 20½, 20½, 19½"). Mark each side. Work 2½ (3, 3½, 4, 5½) end with a WS row. Bind off with last color used.

Finishing

Block pieces. Join shoulders using 3-needle bind-off.

Front band

With RS facing, MC, circular needle, and beginning at lower Right Front, pick up and knit (PUI) in each garter ridge leaving edge stitch free along Right Front; PUI 32 (14, 16, 40, 40) across Back neck, and PUI in each garter ridge along Left Front. Cut yarn. With MC, cast on 3 and slip them onto end of needle holding Right Front stitches (working yarn is between 3 cast-on stitches and body stitches). Do not turn work. Work attached-cord as follows: (K2, SSK, 1 (1 cont) stitch with 1 stitch), slip stitches from right needle back to left needle) around. Beginning at lower edges, sew zipper

to edge stitches along Fronts, ending 1 row above first neck decrease. Set in sleeves, matching markers on sleeves to beginning of armhole bind-off. Sew side and sleeve seams. *r.s.*



*There are not colorwise stripes
but simple slip stitches.*

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Harlan Brown,
established the
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Redefine the gray flannel suit with cables. Mini-cables travel the length of the sheath and are accented with intricate cable and bobble medallions at the waist. Those same cables are accompanied with yet another cable for columns of texture in the jacket.

designed by
Ann McCauley

Graphite duo

DRESS

DEC 1

At beginning of RS rows 10, p2tog.

At end of RS rows 5SP, k1.

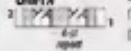
Back

Cast on 110 (116, 126, 134). Work Chart A for 10 rows. Change to Chart B and work until piece measures 9", end with Row 2.

Shape skirt

Continue in pattern. Dec 1 each side of next row, then every 14th row 5 times — 98 (106, 114, 122) stitches. Next RS row Dec 1 each side, eliminating twist at edges — 96 (104, 112, 120) stitches. Begin Chart C: Set-up row (WS) SSK, k2 (3, 4, 6), RTP; k0 (1, 2, 2), place marker (pm); work Chart C over 27 stitches, pm, k0 (1, 2, 2), RTP; k0 (1, 2, 2), pm; work Chart C over 26 stitches, pm, k0 (1, 2, 2), RTP; k0 (1, 2, 2), pm; work Chart C over 27 stitches, pm, k0 (1, 2, 2), RTP; k2 (3, 4, 6), k2tog — 86 (94, 102, 110)

Chart A



Stitch key

- Knit on RS, purf on WS
- Purf on RS, knit on WS

Chart B

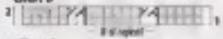


Chart C

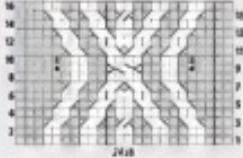
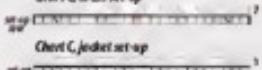


Chart C, dress set-up



stitches. Next row (RS) k3, p2 (3, 4, 6), k2; **[p0 (1, 2, 2), work Row 7 of Chart C, p0 (1, 2, 2), k2]** 3 times, p2 (3, 4, 6), k1. Continue in pattern, working Rows 8–16 of Chart C, then Rows 1–12. Remove markers as you work next row. Next row (RS) k1, p5 (6, 6, 7), k2; **[p2, M1R, p2, k2]** 4 (5, 5, 6) times, **[p6, k2]** 2 (1, 2, 1) times, **[p2, M1R, p2, k2]** 4 (5, 5, 6) times, p5 (6, 6, 7), k1 — 94 (104, 112, 120) stitches. Next row (WS) k6 (2, 2, 2), **[WTR, k0]** 11 (12, 13, 14) times, k0 (1, 1, 2). Work Chart B until piece measures 27% (27%, 28, 28%)", end with a WS row.

Shape armholes

At beginning of every row, bind off 4 (5, 5, 6) twice, then 2 (3, 4, 5) twice — 82 (86, 94, 100) stitches. Work even until armhole measures 5½ (6, 6½, 7), end with a WS row.

Shape back neck

Next row (RS) Work 24 (22, 30, 32) in pattern, join 2nd ball of yarn and bind off center 34 (34, 34, 36) work in pattern to end. Next 2 rows work both sides at same time, work even to neck, bind off 3 (3, 4, 4), work to end.

(continues on page 226)

■ Over 27 sts, p2tog;
over 26 stitches, purf
1% gss.

■ Knit through back
loop (ktbl).

■ BOBBLE: Knit in the front, back and front of next stitch, turn, p3, turn k3, turn, p3, turn, k3tog
■ 2/2 RTP (WS): Slip 1 stitch and leave on left needle, purf 2nd stitch tbl, purf skipped stitch, drop both stitches from left needle.

■ 2/2 RTP (RS): Skip 1 stitch and leave on left needle, knit 2nd stitch tbl, knit both stitches together tbl, drop both stitches from left needle.

■ 2/1 RPC: Sl 1 to cn, hold to back, k2; p1 from cn

■ 2/1 LFC: Sl 2 to cn, hold to front, p1; k2 from cn

■ 2/2 LFC: Sl 2 to cn, hold to front, k2; k2 from cn

■ 2/1/2 RPC: Sl 3 to cn, hold to back, k2; sl leftmost stitch from cn to LH needle and purf it; k2 from cn

INTERMEDIATE



CLIQUE™
Dress S (M, L, XL)
A 40 (44, 48, 52)"
B 36 (38, 38, 37")

10mm (4")



CLIQUE™

Jacket S (M, L, XL)

A 40 (44, 48, 52")
B 37 (39, 39, 37")
C 38 (38, 38, 37")

10mm (4")

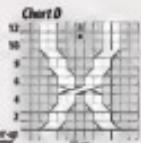


Medium weight
Dress 19½ (20, 20½, 20½) yds
Jacket 16½ (18, 18½, 18½) yds



4.5mm (US7, 40°C) hook per

dress. Hem 2½" long to jacket



Jacket 19½" (19½")



calibration
stitch markers for dress,
U for jacket

NOTE

See School, page 208,
for abbreviations and
techniques

Small (Dress & Jacket):
CASCADE YARNS Lane
"O" Oro in Charcoal
Grey 1050



Take the classic silhouette and make it shine with simple openwork cables, ribs, and a tweed yarn. The earthy heather and tweed yarn shines and offers a knit worthy of year-round wear.

designed by
Kathy Zimmerman

Homecoming

DEC 1

*At beginning of RS rows k3, k2tog.
At end of RS rows SSK, k1.*

Back

With smaller needles, cast on 92 (104, 116, 128, 140, 152). Row 1 (WS) P2 (6, 2, 0, 2, 0), Dk4, p2 5 (7, 8, 10, 11, 13) times, place marker (pm), (k3, pm) 9 times, k3, pm, (p2, k2) 5 (7, 8, 10, 11, 13) times, p2 (0, 2, 0, 2, 0, 1). Work in rib knitting the knit stitches and purling the purl stitches until piece measures 2 (2, 2, 2, 2m, 2m), end with a WS row. Change to larger needles. #gauge Charts: Row 1 (RS) Work Chart A to first marker, Chart B to second marker, Chart C to end. Continue until piece measures 13½ (14, 14½, 15, 15½), end with a WS row.

Shape shoulders

At beginning of every row, bind off 5 (6, 7, 8, 9, 10) stitches twice, then 2 stitches 0 (4, 6, 10, 14, 16) times. Dec 1 each end every RS row 6 (5, 4, 4, 2, 2) times — 70 (74, 78, 84, 90, 96) stitches. Work even until piece measures 20½ (21½, 22, 23, 24, 24½), end with a WS row.

Shape shoulders

At beginning of every row, bind off 6 (6, 7, 7, 8, 9) stitches twice, then 6 (2, 6, 7, 7, 8) stitches twice. Bind off remaining 34 (36, 38, 42, 44, 44) stitches.

Front

Work as for Back until armhole measures 4 (4½, 4½, 5, 5½, 6), end with a WS row.

Shape front neck

Work 28 (29, 31, 34, 37, 40), join 2nd ball of yarn and bind off center 14 (16, (continues on page 228)

Chart A

12 st repeat
Bind off 6
Begin S, L, ZK
2L, M, ZK

Chart B (RS sides)



Chart C

12 st repeat
Bind S, L, ZK
2L, M, ZK

Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- 2/1 RPC Sl 1 to cn, hold to back, k2; pf from cn
- 2/1 LPC Sl 2 to cn, hold to front, pf; k2 from cn
- 2/2/2 RPC Sl 2 to first cn, hold to back, sl next 2 to second cn, hold to back, k2; bring second cn forward and p2; k2 from first cn

INTERMEDIATE



RS (S, M, L, ZK)
A, D (2, 4, 4, 3, 19)
B (11 (11½, 11, 11, 11½))
C 28x(21½, 30, 31, 37½, 32½)

10cm/4"



mer. Chart A
using larger needles



Medium weight
100% (100, 100, 100, 100,
16/50/60)



4mm (16, 18, 18) (17) 160g



stitch markers
2 cable needles

NOTES

See School, page 208,
for abbreviations and
techniques.

Small: KRAEMER YARNS
Tatami Tweed Worsted
in color 1217 Taupe



Regal coloring and slick shaping define this vest. The fine gauge and fancy stitch-work make this an investment piece, worthy of any wardrobe style. Make yours in your favorite color.

designed by
Penny Ollman

Purple reign

DEC 1

At beginning of RS (WS) rows
K1, k2tog (P1, p2tog).
At end of RS (WS) rows
SSK, k1 (SSR p1).

INC 1

At beginning of rows Work 1, M1.
At end of rows M1, work 1.

BROKEN SEED

Rows 1 & 3 (WS) Pur.
Row 2 (K1, p1) across, ending with k1 or p1.
Row 4 Knit the purls and purf the knits from Row 2.

Back

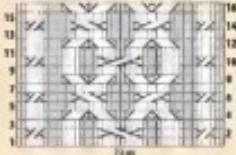
Cast on 134 (146, 162, 174, 190). **Row 1** (WS) P2, (k2, p2) to end. Work rib until piece measures 16", end with a RS row. **Begin chart:** **Row 1** (WS) Work 26 (31, 34, 35, 39) in Broken Seed, place marker (pm), work Cable chart, pm, work 32 (38, 46, 56, 69) stitches Broken Seed, pm, work Cable chart, pm, work Broken Seed to end. Work 6 (10, 10, 10, 6) more rows in patterns as established. Dec 1 each side of next row, then every 8th row 6 (5, 5, 6) times—120 (134, 150, 162, 176) stitches. Work even until piece measures 10½ (10½, 11, 11½, 12") end with a WS row. Inc 1 each side of next row, then every 4th row twice—126 (140, 156, 168, 182) stitches. Work even until piece measures 14 (14, 15, 15½, 16"). end with a WS row.

Shape armholes

At beginning of every row, bind off 4 stitches 2 (4, 4, 4, 8) times, then 3 stitches 2 (2, 4, 4, 6) times. Dec 1 each

(continues on page 218)

Gauge



EXPERIENCED



STANDARD

S (M, L, XL, 2X)

A 33½ (38, 42, 46½, 50")

B 22 (21, 21, 21, 20½") at center back

10cm (4")



over Chart A

Broken Seed

1 2 3 4 5 6

Fine weight

100% (40%, 50%, 50%, 20%)

3.5mm (1/4")

across to needle gauge

&

stab markers

NOTES
See School page 208,
for abbreviations and
techniques.

Small: ZITRON Lifestyle
in color ?? Purple



Texture and color come together in a shawl-collar pullover. The paired blue stripes and asymmetric button placement are the perfect foil for the knit and purl patterns in multicolor yarn.

designed by
Kathy Zimmerman

Cranberry plaid

DEC 1

*At beginning of RS rows 10, k2tog.
At end of RS rows SSK, k1.*

INC 1

*At beginning of RS rows K1, M1.
At end of RS rows M1, k1.*

SEED STITCH

ODD NUMBER OF STITCHES
All rows K1, (p1, k1) to end.

BORDER

Rows 1-6 With MC, work Seed Stitch.
Row 7 With CC, knit. Row 8 With CC,
purl. Row 9 With MC, knit. Rows 10-
12 With MC, work Seed Stitch. Rows
13 and 14 Repeat Rows 7 and 8. Cut
CC, Row 15 With MC, knit. Rows
16-22 With MC, work Seed Stitch.

Back

With smaller needle and MC, cast
on 97 (113, 129, 145). Work Border.
Change to larger needle. Work Chart
until piece measures 15in (16, 16,
16 1/2), end with a WS row.

Shape armhole

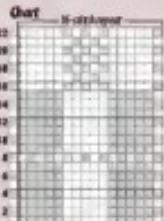
At beginning of every row, bind off 6
(8, 10, 12) twice, then 2 stitches 0 (2, 4,
6) times. Dec 1 each side every 8th row
6 (6, 5, 6) times — 73 (81, 91, 97) stitches.
Work even until armhole measures
7 1/2 (8, 8 1/2, 9"), end with a WS row.

Shape shoulders

At beginning of every row, bind off
5 (5, 6, 7) stitches 4 times. 5 (6, 6, 7)
twice, then 5 (6, 7, 8) twice. (Bind off
remaining 33 (32, 41, 48) stitches.

Front

Work as for Back until piece measures
14 (14 1/2, 14 1/2, 15 1/2), end with a WS row.



Stitch key
□ Knit on RS, purl on WS
□ Purl on RS, knit on WS

Shape front neck

Work 32 (38, 44, 51) in pattern, join 2nd
ball of yarn and bind off center 33 (37,
41, 43) in pattern. Work in pattern to
end. Working both sides at same time,
work even until piece measures same
as back to armholes.

Shape armholes and shoulders as for
Back.

Sleeves

With smaller needles and MC, cast on
53 (53, 59, 59). Work Border. Change to
larger needles. **Begin Chart:** Row 1
Work Chart, beginning and ending
where indicated for your size. Inc 1
each side of Row 5, every 6th row 0
(2, 0, 10) times; every 8th row 0 (0, 11,
0) times; then every 12th row 0 (0, 0,
0) times, working increases into Chart
pattern — 71 (79, 83, 91) stitches. Work

even until piece measures 18 1/2 (18 1/2,
18, 17 1/2"), end with a WS row.

(continues on page 224)

INTERMEDIATE



6mm (US 10)
S (MC L, 1X, 2X)
A 13 (10, 10, 12)"
B 24 (25, 25), 36 (37)"
C 30 (31, 32, 33")

10cm (4")
39 (51)
overcast pattern
using large or needles



Medium weight
MC 100% (175, 250, 375) yds
CC 50% (L, 25, 45) yds



4.5mm (US 7, 10cm (7") long



Two 19mm (7/4")



NOTES
See School, page 208,
for abbreviations and
techniques.

Small: MALABRIGO
YARNS (Red in colors
Compania (MC)
and Azules (CC))



Small blocks in reverse stockinette are staggered throughout the body of a collared pullover. The 2x2 rib and ribbon tape yarn keep the look modern and crisp.

designed by
Lois Young

Swingtime blue

DEC 1

At beginning of RS rows 10, 55K,
At end of RS rows K2tog, kl.

Back

With smaller needle, cast on 87 (97,
105, 115). Work Rib chart for 3", and
with a WS row. Change to larger nee-
dle and work Body chart until piece
measures 12 (12½, 13, 13½"), end with
a WS row.

Shape armholes

Next row (RS) At beginning of every
row; bind off 5 (6, 7, 8) twice, then 3
twice. Dec 1 each side every RS row 3
(4, 5, 6) times — 65 (71, 75, 81) stitches.
Work even until armhole measures 7
(7½, 8, 9")

Shape shoulders

Next row (RS) At beginning of every
row; bind off 6 (7, 7, 8) twice, 6 (6, 7, 7)
twice, then 5 (6, 6, 7) twice. Bind off
remaining 31 (33, 35, 37) stitches.

Front

Work as for Back until armhole mea-
sures 5½ (6, 6, 7"), end with a WS row.
Shape neck

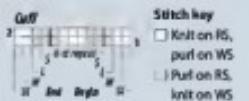
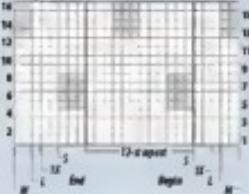
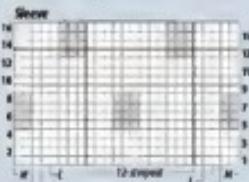
Next row (RS) Work 25 (27, 28, 30),
join 2nd ball of yarn and bind off center
15 (17, 19, 21) work to end. Working
both sides at same time, bind off at
each neck edge 3 stitches once, then
2 stitches once. Dec 1 each neck edge
every RS row 3 times — 17 (18, 20, 22)
stitches. Work even until armholes
measure same as back.

Shape shoulders

Next row (RS) At beginning of every
row; bind off 6 (7, 7, 8) twice, 6 (6, 7, 7)
twice, then 5 (6, 6, 7) twice.

Sleeves

With smaller needle, cast on 43 (47,



51, 55. Work Cuff chart for 3", increasing
12 (14, 14, 14) evenly spaced on last (WS)
row — 55 (61, 65, 69) stitches. Change
to larger needles. Work Sleeve chart
and AT SAME TIME, increase 1 each side
every 10 rows 8 (8, 9, 10) times — 71 (77,
83, 89) stitches. Work even until Sleeve
measures 10½ (11, 11½, 12") end with
a WS row.

(continues on page 226)

INTERMEDIATE



DESIGN BY

S (M, L, XL)
A 10 (10, 10, 10)
B 20 (21, 21, 21)
C,D 30 (30, 30, 30)

10cm/4"

28

overstocked stitch,
using larger needles



Medium weight
82 (115, 158, 192) yds



4.5mm/US7
1.75mm/US5
60cm (47") long



stitch(es):

NOTES
See School page 208,
for abbreviations and
techniques.

Small: KOLLAGE
Temptation in color
7403 Lagoon



From working the open scallop edge and graphic lattice stitch-work to final button placement, you will find adventure in a single knit. The refreshing color offers a hint of femininity.

designed by
Kathy Zimmerman

Lilac & lattice

DEC 1

At beginning of RS rows 10, k2tog.
At end of RS rows 5SK, k1.

FULL (HALF) SCALLOP

Row 2 10 and slip stitch back to left needle, lift next 8 (6) stitches, 1 at a time, over this stitch and off needle, yo twice, knit first stitch again, k2. Row 3 P2og, drop 1 loop of double yo, [k1bb] 3 (2) times in remaining yo, p1.

SCALLOP BORDER

MULTIPLE OF 11+2

Row 1 (WS) Pur. Row 2 K2, repeat Full Scallop to end—now a multiple of 5+2. Row 3 K1, repeat Full Scallop to last stitch, k1 — now a multiple of 8+2.

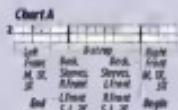
K2, P2 RIB MULTIPLE OF 4

RS rows K3, (p2, k2) to last stitch, k1.
WS rows 10, p2, (k2, p2) to last stitch, k1.

Back

With smaller needles, cast on 123 (134, 145, 156, 162, 170). Work Scalloped Border—90 (98, 106, 114, 122, 130) stitches. Next new (RS) Knit. Next row P2, (k6, p2) to end. Work 2 rows of Chart A 7 times. Change to larger needles and work Chart B until piece measures 7½ (8, 8, 8½, 9½, 9¾) inches, end with a WS row. Note last chart row worked to match with sleeves. Shape armhole

At beginning of every row, bind off 5 (6, 7, 8, 9, 10) stitches twice, then 2 stitches—42 (50, 58) stitches. Dec 1 each side every RS row 6 (6, 5, 4, 5) times—68 (70, 74, 78, 82, 86) stitches. Work even in pattern until armhole



Stitch key Knit on RS, pur on WS
 Pur on RS, knit on WS

measures 7½ (8, 8, 8½, 9½, 9¾) inches, end with a WS row.

Shape shoulders

At beginning of every row, bind off 4 (5, 5, 5, 6) 4 times, 5 (5, 5, 5, 6) twice, then 5 (4, 5, 6, 6) 6 times. Bind off remaining 32 (32, 34, 36, 38, 38).

Left Front

With smaller needles, cast on 57 (64, 68, 75, 79, 86).
SIZES S, M, L, XL ONLY: Work Scalloped Border—42 (50, 58) stitches.

SIZES M, L, XL, XX ONLY: Work Scalloped Border EXCEPT Row 2 K2, (work Full Scallop) 5 (6, 7) times to last 7 stitches, work Half Scallop—32 (37, 42) stitches.

Row 3 K1, work Half Scallop, (work Full Scallop) 5 (6, 7) times to last stitch, k1—46 (54, 62) stitches.

ALL SIZES: Next new (RS) Knit, Increasing 1 at end—43 (47, 51, 55, 59, 63) stitches. Begin Chart A: Row 2 K1 (edge stitch), work chart, beginning and ending where indicated for size. Work 2 rows of Chart A 7 times, keep—

(continues on page 217)

INTERMEDIATE



S (M, L, XL, 2X, 3X)

A: 38 (41, 44, 46, 51½, 51½")

B: 36 (40, 42, 45, 47½, 47½")

C: 21½ (23, 25½, 27½, 27½, 28½")

10cm/4"

29

19

measured using longer needles

1 2 3 4 5 6

Medium weight

90 (105, 120, 135, 145, 155)g

5.5mm/US9

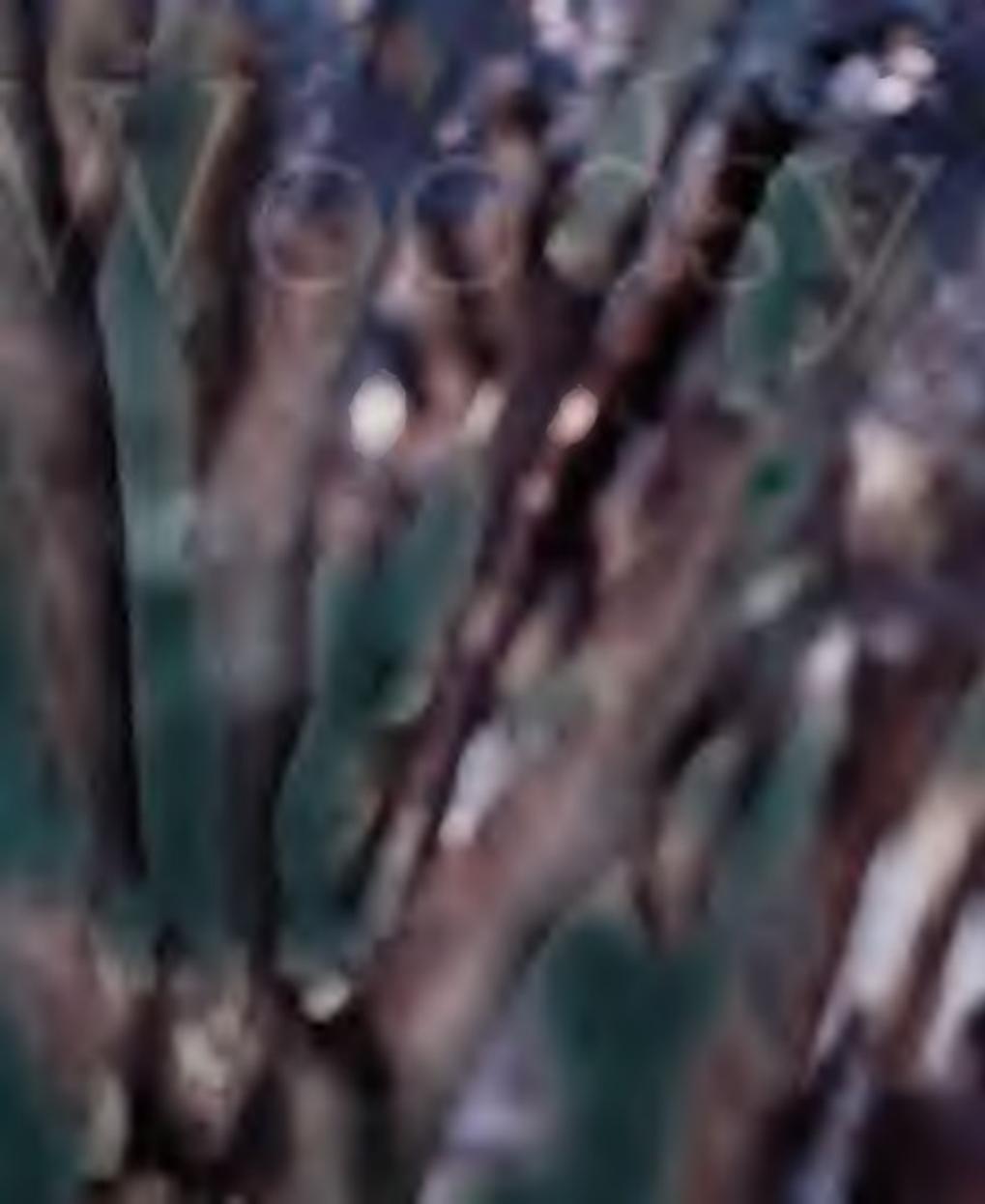
3mm/23

7 (7, 8, 8, 8½)mm (14")

NOTE
See School, page 208, for abbreviations and techniques.

Small UNIVERSAL YARN
Debbie Macomber
Blossom Street
Collection Gerbera Solid
in color 108 Lavender







Yarn with a hint of metallic brings depth to a 4-color stripe pattern. The nipped-in waist and basketweave panel create a retro feel in this modern-day jacket.

designed by
Deborah Newton

Retro stripes

DEC 1 FOR 1 (2) ST EDGE

At beginning of RS rows K1 (1), SSK.
At end of RS rows K2tog, K0 (1).

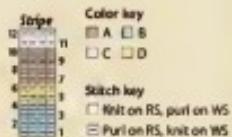
INC 1 FOR 1 (2) ST EDGE

At beginning of RS rows K1 (2), M1.
At end of RS rows M1, K1 (2).

Back

With larger needles and B, cast on 101 (112, 123, 134, 145). Begin pattern: Row 1 (RS) K2 (edge), work Row 1 of Stripe chart to last 2 stitches, K2 (edge). Row 2 (WS) P2, work Row 2 of Stripe chart to last 2 stitches, p2. Work in pattern, keeping edge stitches in stockinette stitch (st st), until piece measures 2", end with a WS row. Shape waist:

Next row (RS) Keeping edge stitches in st st, Dec 1 each side this row, then every 6th row—4 times—91 (102, 113, 124, 135) stitches. Work even until piece measures 8 (8½, 8½, 8½, 9"), end with a WS row. Next row Inc 1 each side this row, then every 6th row 4 times—101 (112, 123, 134, 145) stitch-



es. Work even until piece measures approximately 14 (14½, 15, 15, 15½") and end with Row 4 (8, 12, 12, 4).

Shape armholes

At beginning of every row, bind off 5 (5, 7, 9, 10) twice, then 2 stitches 0 (2, 2, 2) times. Keeping edge stitches in st st, Dec 1 each side every RS row 6 (7, 8, 9, 10) times—79 (84, 89, 94, 98) stitches. Work even until armhole measures 7½ (8, 8½, 9, 9½"), end with a WS row.

Shape shoulders

At beginning of every row, bind off 7 (8, 9, 8, 9) twice, then 8 (8, 8, 8, 9) stitches 4 times. Bind off remaining 33 (36, 39, 42, 45) stitches. Mark center 18 stitches.

INTERMEDIATE



S, M, L, XL, XXL

A: 11½ (12½, 13½, 14½, 15½")
B: 21½ (23½, 26½, 28½, 30½")
C: 28 (30½, 32, 33½, 35")

10cm/4"



use smaller size
using larger needles



Light weight

A: 70 (75, 80, 85, 100) g
B: 380 (390, 440, 475, 510) g
C & D: 175 (190, 220, 235, 255) g
45g



4mm/US6

1.75mm/US3



1.75mm/US5, 4mm (H)/US8



for 23mm (1")

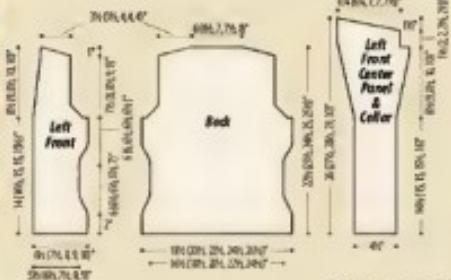


&
otherwise

NOTE

See School page 206,
for abbreviations and
techniques.

Small: NASHUA
HANDKNITS Grand
Opera in colors 3931
Dark Taupe (A), 4332
Teal (B), 4921 Silver (C),
and 5036 Gold (D)





Asian influence and crochet stitches inspire a jacket with minimal shaping but great stitch-work. The wide shawl collar and cuffs with paired eyelet lace and contrasting edges add perfect detailing.

designed by
Deborah Newton

Lattice haori

Back

With MC and larger needles, cast on 104 (116, 128, 140). Work Openwork chart (page 174) until piece measures 25 (25, 26, 26"), end with a RS row. Bind off.

Fronts MAKE 2

With MC and larger needles, cast on 32 (38, 44, 50). Work as for Back.

Sleeves

With MC and larger needles, cast on 74 (86, 98, 110). Work Openwork chart until piece measures 14"; end with a RS row.

Cuff

Next row (WS) With A, purl, increasing 16 (18, 20, 22) stitches evenly spaced—90 (104, 118, 132) stitches. *Right Lace Rib chart* With A, work Rows 1–2. With B, work Rows 3–4. Continue in pattern with MC until cuff measures 3½", end with a RS row, then work 2 rows B and 2 rows A. Bind off loosely in pattern.

Finishing

Block pieces. Sew Fronts to Back at shoulders. Place markers 6¾ (7¾, 9

10") down from shoulders on Fronts and Back, then sew sleeve tops (cast-on edges between markers). Sew side and sleeve seams.

Front and neckband

With RS facing, smaller circular needle and A, begin at lower edge and pick up and k126 (126, 129, 129) evenly along Right Front to shoulder; 48 along Back neck; 126 (126, 130, 130) along Left Front—300 (304, 307, 307) stitches. *Begin Lace Rib chart* (WS) With A, work Row 4, then Row 1. With B, work Rows 2–3. Change to larger circular needle and MC, and continue in pattern until band measures 3½", end with a RS row then work 2 rows B and 2 rows A. Bind off loosely in pattern.

Tie MAKE 2

With larger needle and MC, cast on 100. Purl 1 row, then bind off. Steam. Sew each tie at front band pick-up approximately 14–15" below shoulder. Attach small button or bead at end of each tie.

INTERMEDIATE



SIZE(S), 100

A 38(41, 44, 51")
B 25(25, 34, 37")
C 28(28, 33, 37")

10cm/4"

26
22

see Openwork pattern
using larger needle

1 2 3 4 5 6

Medium weight

MC 155(155, 175, 185) yds
A & B 75 yds each

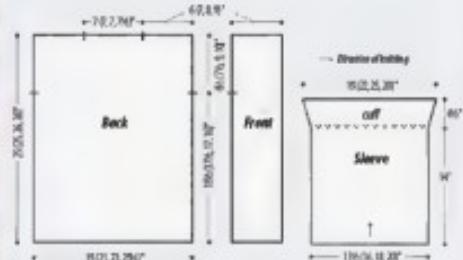
James C. Brett and S. Stevens 100%
Bamboo (12") long



2 small buttons/beads,
approximately 1in (2.5cm) "

NOTE
See School, page 208,
for abbreviations and
techniques.

Sleeves are worked from
the top down.





Easy dressing need not look so. This crochet-look vest features a shawl collar and self-tie. Over a dress or separates, it will complete any look with artistic flair.

designed by
Deborah Newton

Lattice vest

Back

With MC, cast on 116 (134, 146, 164). Work Openwork chart until piece measures 20 (20, 21, 21), end with a WS row. Bind off.

Fronts MAKE 2

With MC, cast on 38 (44, 50, 56). Work as for Back.

Finishing

Block pieces. Sew Fronts to Back at shoulders. Place markers 9 (9%, 10, 11") down from shoulders on Fronts and Back.

Armpit band

With B, pick up and knit (PUNK) 88 (92, 96, 106) evenly spaced between markers at armpit. Knit 2 rows. Bind off in knit. Sew side and armpit seams.

Front and neckband

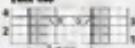
With RS facing, circular needle and A, begin at lower edge and PUNK 109 (109, 116, 116) evenly along right Front to shoulder, 47 (54, 54, 61) along Back neck, 109 (109, 116, 116) along left Front edge — 265 (272, 286, 293) stitches. *Begin Lattice Rib chart (WS)*. With A, work Row 4, then work Rows 1–4. Change to MC and continue in pattern, until band measures 24", end with a WS row. Change to B and work 4 more rows. Bind off loosely.

In pattern

Tie MAKE 2

With B, cast on 110. Purl 1 row, then bind off. Steam. Sew each tie at front band pick-up approximately 14–15" below shoulder. Attach small button or bead at end of each cord. □

Lace Rib



Openwork



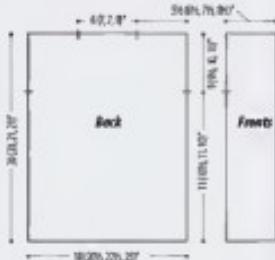
Stitch key

- Knit on RS, purl on WS. ☐ K2tog
- Purl on RS, knit on WS. ☐ SSK
- ▢ Yarn over (yo)
- ▢ K2tog
- ▢ Skips do not exist in these areas of chart

26 1/1 RT Bring right needle in front of first stitch on left needle, and to front between first and 2nd sts. Knit 2nd st but do not remove it from left needle. Knit first st. Pull both stitches off left needle.

26 1/1 LT Bring right needle behind first stitch on left needle, and to front between first and 2nd sts. Knit 2nd st but do not remove it from left needle. Bring right needle to right and in front of first stitch and knit first st. Pull both stitches off left needle.

Make yo on the RS row. On next row, knit and purl into yo once or twice as indicated.



INTERMEDIATE



100g/4"
S/M, L, 100
A 56 H1413R¹
B 200G, 21, 21"

100g/4"
29
26

over Openwork pattern

1 2 3 4 5 6

Light weight:
MC 100 (112, 121, 132) gds
A & B 50 (56, 76, 81) gds each

4.5mm/US 7, 10cm (3½") long

2 small buttons or beads
approximately 1in (2.5cm) dia.

NOTE
See School, page 208,
for abbreviations and
techniques.



Panels of corrugated fabric are turned on edge for the skirt of these knits. The corrugation is a result of stockinette, garter, and dip stitches along with double- and single-strand knitting. The jacket is an extension of the vest—just add sleeves.

it's
easy

GO
for it!

designed by
Knitter's Design Team

Woodgrain duo

DEC 1

At beginning of RS rows K1, k2tog.
At end of RS rows SSK, K1.

VEST

Back Skirt MAKE 2

With 2 strands held together and larger needles, cast on 54. Begin chart: Row 1 (RS) (K9, yo) 5 times, k9—59 stitches. Rows 2–4 Knit. Drop 1 strand. Row 3 Knit. Row 6 Purl. Add 1 strand. Row 7 (RS, Dip Stitch) 5 times, k9. Rows 8–10 Knit. Work Rows 5–10 nine times, eleven, twelve more times. Work Rows 5–8 once. Place stitches of first skirt section on hold. Join skirts.

With RS of both skirt sections facing, return held stitches to spare needles so needle points are at same side. Work 3-needle bind-off across stitches.

Back Bodice

With RS facing, larger needle, and 2 strands, pick up and knit (PUR) 90 (98, 106, 114) along selvage of skirt sections, picking up 2 stitches for every 3 rows. Knit 3 rows. Next row (RS) K5 (9, 13, 17), k2tog, (yo, k2tog) 3 times, k10, (SSK, yo) 3 times, SSK, k5 (9, 13, 17)—82 (90, 106, 116) stitches. Work stockinette stitch (St st) until piece measures 4½ (4¾, 5, 5¾) from pick-up.

Shape armhole

Bind off 4 (5, 6, 7) at beginning of next 2 rows, then Dec 1 each side next 5 (5, 6, 7) RS rows—64 (70, 74, 78) stitches.

Work even until armhole measures 7 (7½, 8, 8½); end with a WS row. Place stitches on hold;

(continues on page 278)

Chart



Color key

■ Double Strand

— Single Strand

Stitch key

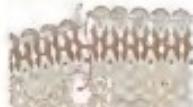
Knit on RS, purl on WS

Purl on RS, knit on WS

yo Yarn over (yo)

Dip Stitch

Dip stitch



1 Knit two yarn-over 4 rows below and pull up a loop.



2 Knit next stitch on left needle



3 Pass loop over this stitch.

For following dip stitch rows, work into the eyelet created by the previous row of dip stitches, 6 rows below.

EASY +



100% COTTON

S (M, L, XL)

A 3 (12, 16, 20) "

B 27 (31, 36, 39) "

C 36 (31, 32, 33) "

50g (54g)

24

18

one skein held with doubled
yarn, using larger needles



Light weight

Jacket 200 (235, 255, 280) yds

Vest 180 (200, 220, 242) yds



Size US 8

4mm (US)



One 38 mm (1½")

NOTES

See School, page 208,
for abbreviations and
techniques.

Back skirt is worked in 2 sections, joined together with 3-needle bind-off, then turned sideways for bodice pick-up. Front skirts are worked and turned sideways, for bodice pick-up.

Medium: KNIT ONE,
CROCHET TWO Croch-
et-dye in color #19
Chocolate



A slightly shaped rectangle and a couple of sleeves offer a wrap with attitude. We use a thick-and-thin yarn moulted by color and fiber variations within the spin. This is quick knitting with great results.

designed by
Barry Klein

it's
easy

DO
for it!

EASY



LOOKING

S (M, L, XL)

A 38(42, 44, 50")

B 26(27, 28, 30")

C 38(39, 39, 37")

10cm /4"

20%

13

over stockinette stitch

1 2 3 4 5 6

Bulky weight

W: 71(76, 72, 63) in

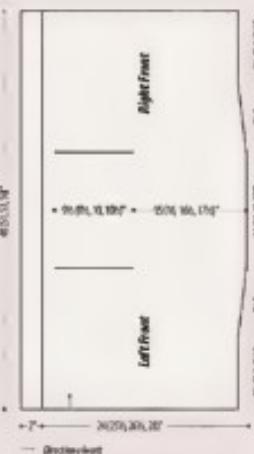
8mm/US11

5mm/US4

NOTES

See School, page 208, for abbreviations and techniques.

Jacket body is worked in one piece from side to side.



RIGHT FRONT

Left Front
Bustwidth
2(3) in
26(29, 30, 30) in
10(10, 11, 11) in
16(16, 16, 17) in
16(16, 16, 17) in
10(10, 11, 11) in
7 in



Small: TRENOSETTER
YARNS Sierra in color
233 Snow Bluffs

Napa grape

Body

Cast on 90(94, 98, 102). Row 1(RS) Knit to last 12 stitches (neck edge), [pt, k1] 6 times. Row 2 (WS) [pt, k1] 6 times, pur to end (bottom edge). Repeat Rows 1 and 2 until piece measures 86 (89, 91, 94) in, end with a WS row.

Shape bottom edge

Next row (RS) Increase 1 at beginning of row, then every 6th row 7 more times—98 (102, 106, 110) stitches. Work 1 row even. Piece measures approximately 17 (17%, 17%, 18%) in. Shape armhole

Next row (RS) K4B (52, 54, 56), bind off 30 (30, 32, 34) for armhole; work to end in pattern. Next row Work to armhole, cable cast on 30 (30, 32, 34) over bound-off stitches, pur to end—98 (102, 106, 110) stitches. Work even until piece measures 14 (16, 18, 20) in from armhole, end with a WS row. Repeat 2 rows of armhole shaping.

Shape bottom edge

Next row (RS) Decrease 1 at beginning of this row, then every 6th row 7 more times—90 (94, 98, 102) stitches. Work even until piece measures 17 (17%, 17%, 18%) in from armhole. Bind off.

Sleeves

Cast on 28 (30, 30, 32). Row 1 (RS, pt) to end. Repeat Row 1 until piece measures 11(11, 11, 12) in, end with a WS row. Next row (RS) increase 1 each side this row, every 6th row 15 (14, 14, 12) more times, then every 4th row 0 (2, 2, 0) times—60 (60, 64, 68) stitches. Work even





Bring out the inner diva in this lace jacket. You'll enjoy its simplicity in construction where round lace voile grows into a dramatic leaf pattern as you knit. Whether you feel a little rock star or bohemian this is a jacket that proves lace is happening.

designed by
Brooke Nico

EXPERIENCED



TECHNIQUES

XS-S (M, L, XL)
A 39 (41, 43, 51)
B 11 (11, 11, 20)
C 27 (27, 31, 37)

Daydreams in lace

Neckband

With longer circular needle, cast on 72 (78, 88, 88). Row 1 (RS) K3 (k2, p2) to last 5 stitches, k5. Row 2 P3 (p2, k2) to last 5 stitches, p5. Repeat these 2 rows 3 more times. Row 9 Knit. Row 10 P4, place marker (pm), turn, purl to last 4 stitches, p4.

Yoke

Work Chart A through Row 21 — 128 (128, 158, 158) stitches. Work 5 rows in stockinette stitch (St st). Begin Chart B; Row 22: Work Chart B — 206 (208, 258, 258) stitches. Continue as established, working through Row 69 — 232 (232, 288, 288) stitches. Row 70 Purl, Row 71 — stiches 5 & 6 only, k4, (yo2, k4, yo1 (k2, SSK, k2, k2) tog, yo2, k4, yo, SSK, k2, yo2, SSK, k4) yo1 (SSK, k2, yo2, k4) to last 4 stitches, k4 — 200 (368) stitches. Row 72 — sizes M & L only, k4, (yo1, k4, yo2, SSK, k2, k2 tog, yo2, k3, yo2, k4) to last 4 stitches, k4 — 312 (388) stitches. Work 3 rows in St st. Row 75: K4, (k2tog, yo) to last 4 stitches, k4. Row 76 Purl. Repeat last 2 rows 3 (3, 4, 5) more times. Work 2 rows in St st.

Chart B

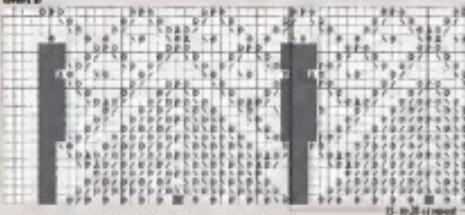


Chart shows 15 rows (45-stitch) (odd-numbered rows/reverse) only.

When working the first row of a body panel, knit 15 rows, except repeat A1, yo twice, yo.

16cm/4"



over stockinette stitch



Super fine weight

100% (450, 1075, 1875) yds

3.25mm (US3, 6cm (D)) and
40cm (16") long

3.5mm (4)



7.12mm (W)



10 stitch marker
wash pens

NOTES

See School, page 208,
for abbreviations and
techniques.

Jacket is worked from the top down in 1 piece to underarm, then divided for body and sleeves.



XSmall-Small: JOJOLAND

Baled in color S25

Tobacco Brown



Vines and flowers are worked in the Bohus technique where purl stitches are added to the colorwork for added dimension. This one-piece knit is easy, with only shoulder edges to seam, and just three buttonholes to place in the band.

designed by
Diane Zangl

Bohus buds

DEC 1 OVER EVEN NUMBER OF STITCHES

At beginning of RS rows

K1, SSK.

At end of RS rows

K2 tog, k1.



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Color key

- MC
- A
- B
- C

Body

With longer needle and MC, cast on 215 (239, 263, 287). Work 6 rows of Chart

A. Row 7 (RS) With MC, knit. Row 8 With MC, pur.

Row 9 K1 MC, p3 C, Bk3 MC, p3 C to last stitch, k1 MC. Row 20 MC, k3 C, Bk3 MC, k3 C to last 4 stitches, p4 MC. With MC, work even in stockinette stitch (st st) until piece measures 12 (13, 13½, and with a WS row.

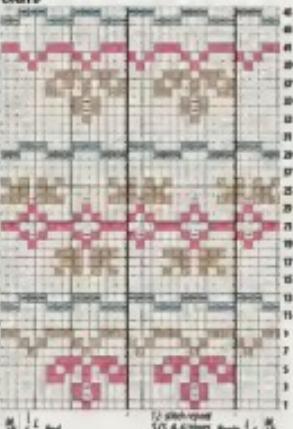
Divide for front and back:

Next row (RS) K92 (144, 148, 152) and place on hold for Right Front; bind off next 24 (32, 36, 40) for right armhole, k83 (102, 95, 103) for Back; place remaining 66 (76, 84, 92) on hold for Left Front.

Back

Continuing with back stitches only, pur 1 row. Dec 1 each end every RS row 4 (4, 5, 6) times—75 (79, 85, 91) stitches. Next row (WS) Pur. Work 45

Chart B



rows of Chart B, beginning and ending where indicated for size. With MC, work St st until armhole measures 16 (16½, 9½), end with a WS row. Bind off.

Left Front

Place stitches for Left Front on needle and join yarn at armhole ready for a RS row. Next row (RS) Bind off 26 (32, 36, 40) for left armhole, knit to end. Next row Pur. Dec 1 at beginning of every RS row 4 (4, 5, 6) times—38 (40, 43, 46) stitches. Next row (WS) Pur. Work 45 rows of Chart C, beginning where indicated for size. AT SAME TIME, when armhole measures 4½ (4½, 5, 5½), end with a RS row.

Shoulder

Next row (WS) Bind off 17 (19, 19, (continues on page 220)

INTERMEDIATE



S (M, L, XL)

A 36(40, 44, 48")
B 27(30, 33, 37")

10cm (4")

24

over double thickness



Light weight

MIC 61(70, 80, 90) yds
A, B, and C 75 (83, 108, 118) yds
each



3.5mm (US 4)

46cm (18") and 74cm (29") long



3.5mm (US 4)

&

stitch markers

NOTES

See page 208, for abbreviations and techniques.

Vest is worked in one piece to undersize, then divided and Fronts and Back are worked separately.

When working chart patterns, carry yarn not in use loosely across the back of the work.

Small: MISSION FALLS 136 Merino Superwash in colors 003 Oyster (MC), 008 Earth (A), 011 Poppy (B), and 016 Thyme (C)



Inspired by designer Issey Miyake and Japanese collage, this pullover is made in pieces then assembled. The bodice and shoulder panels each grow into a sleeve, offering an asymmetric collar and construction lines.

designed by
Wilhelmine Peers

Chigirie

Lower Back

Cast on 80 (88, 96, 104). Work in stockinette stitch (St st) until piece measures 7½ (8½, 9¾, 9¾") from beginning, end with a RS row. **Decrease row** (WS) Bind off 4, purl to end. Continue in St st, repeating decrease row every WS row 18 (20, 22, 24) more times. Bind off remaining 4 and fasten off. Cut yarn.

Lower Front

Work to correspond to Lower Back, reversing shaping. Bind off at beginning of RS rows.

Middle Back and Right Sleeve

Cast on 4 (6, 4, 6). Purl 1 now. Knit 1 now; using knit cast-on method, cast on 4; purl 1 now; 8 (8, 9) times—36 (38, 40, 42) stitches. Work even in St st until piece measures 19¾ (17¾, 18¾, 19¾") from beginning, end with a WS row. Mark each end for side edge.

Shape sleeve

Next row (RS) Bind off 2, knit to end. Purl 1 now. Bind off 1 at beginning of next row, then every 10th row 9 (9, 10, 10) more times—24 (26, 27, 29)

stitches. Work even until piece measures 18¾ (18¾, 19, 19") from marker. Bind off. Cut yarn.

Middle Front and Right Sleeve

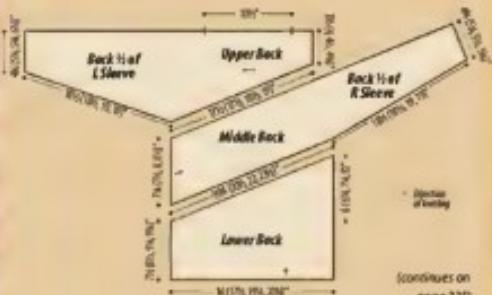
Work as for Middle Back and Right Sleeve, reversing shaping. Cast on 36 stitches at end of WS rows; shape sleeve at beginning of WS rows.

Upper Back and Left Sleeve

Cast on 18 (20, 22, 24). Beginning with a WS row, work 3 rows in St st. **Increase row** (RS) Knit to last stitch M1, K1. Continue in St st, repeating Increase row every 6th row, 17 more times—36 (38, 40, 42) stitches. Work even until piece measures 17¾ (17¾, 18¾, 19") from the beginning, ending with a RS row. Mark each end for side edge.

Shape sleeve

Next row (WS) Bind off 2, purl to end. Knit 1 now. Bind off 1 at beginning of next row, then every 10th row 9 (9, 10, 10) more times—24 (26, 27, 29) stitches. Work even until piece measures 18¾ (18¾, 19, 19") from marker. Bind off.



(continues on
page 220)

INTERMEDIATE



XS (S, M, L)

A 32 (33, 34), 49½"
B 22 (23, 25), 39½"
C 27½ (27½, 29, 31)½"

100% COTTON



over stitched to 50 stitches



Light weight

BH (25, 150, 115)½"



Sweat USA

NOTES
See School, page 208, for abbreviations and techniques.

The sweater is worked in 6 pieces. The lower front and back are worked from the bottom up. The middle sections and right sleeve are worked from the side, across the body and down the sleeve. The upper front and back and left sleeve are worked across the neck edge, across the chest and down the sleeve.

Extra Small: GGH Soft Kid in color SS5
Light Pink







Shades of eggplant and plum come together in the yoke and sleeve of this entrelac pullover. Worked from shoulder across to opposite hem, it is an interesting approach to placing color and texture across a sweater silhouette.

designed by
Gwen Bortner

Eggplant squares

BACK

Tier 1 With CC, cast on and work 1 Unjoined RR. For Tiers 2–7, cast on 10 (11, 12, 13, 14, 15) for first unit of each tier, beginning LR or RR with Row 2; work Unjoined LR or RR for last unit as follows (see illustration, below):

Tier 2 With CC, work 2 LR.

Tier 3 With CC, work 2 RR, pick up and work 1 Unjoined RR, cast on and work 1 Unjoined RR.

Tier 4 With CB, work 5 LR.

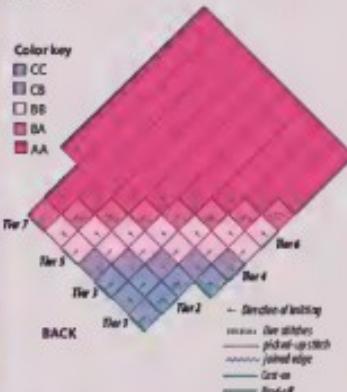
Tier 5 With BB, work 6 RR.

Tier 6 With BB, work 7 LR.

Tier 7 With BA, work 8 RR.

Fill in the back

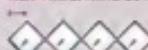
With AA, cast on 41 (46, 51, 54, 57, 60, 63, 66, 69, 72, 75, 78) and work in garter stitch, joining to Tier 7 at end of RS rows. When all stitches of first RR of Tier 7 are joined, pick up additional base stitches from next RR and continue, joining at end of RS rows. Work across all units of previous tier as described; when all stitches on last RR have been joined, bind off 20 (22, 24, 26, 28, 30) stitches at beginning of next WS row. Work 20 (22, 24, 26, 28, 30) rows. Bind off remaining stitches.



GETTING STARTED



TIER 4 With G, work 6 IP and 1 Unjoined LR.



TIER 3 With C, work 2 IP and 2 Unjoined RR.



TIER 2 With C, work 1 IP and 1 Unjoined LR.



TIER 1 With CC, work 1 Unjoined RR.



FRONT

Tiers 1 & 2 Work as for Back. **Tier 3** With CC, cast on base stitches, work 2 RR.

Tier 4 With CC, work 1 LR; pick up and work 1 Unjoined LR, cast on and work 1 Unjoined LR, cast on and work 1 Unjoined LR.

Tier 5 With CB, cast on base stitches, work 3 RR, 1 RET. **Tier 6** With BB, cast on base stitches, work 1 Unjoined LR; cut yarn and set aside on holder, join BB to RET from Tier 5 and work 3 LR, 1 Unjoined LR.

Tier 7 With BB, cast on base stitches, work 4 RR, 1 Unjoined RR, 1 RET; cast on base stitches and work 1 RR, joining to LR on hold; then work 1 Unjoined LR and bind it off. **Tier 8** With BA, work 7 LR, 1 Unjoined LR.

Fit in the Front

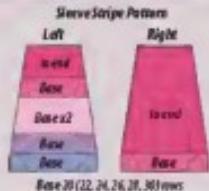
Work as for Back EXCEPT join to previous tier at end of WS rows.

INTERMEDIATE +



XS (S, M, L, XL, 2X)

A 3 (6, 8, 10, 14, 18, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101, 105, 109, 113, 117, 121, 125, 129, 133, 137, 141, 145, 149, 153, 157, 161, 165, 169, 173, 177, 181, 185, 189, 193, 197, 201, 205, 209, 213, 217, 221, 225, 229, 233, 237, 241, 245, 249, 253, 257, 261, 265, 269, 273, 277, 281, 285, 289, 293, 297, 301, 305, 309, 313, 317, 321, 325, 329, 333, 337, 341, 345, 349, 353, 357, 361, 365, 369, 373, 377, 381, 385, 389, 393, 397, 401, 405, 409, 413, 417, 421, 425, 429, 433, 437, 441, 445, 449, 453, 457, 461, 465, 469, 473, 477, 481, 485, 489, 493, 497, 501, 505, 509, 513, 517, 521, 525, 529, 533, 537, 541, 545, 549, 553, 557, 561, 565, 569, 573, 577, 581, 585, 589, 593, 597, 601, 605, 609, 613, 617, 621, 625, 629, 633, 637, 641, 645, 649, 653, 657, 661, 665, 669, 673, 677, 681, 685, 689, 693, 697, 701, 705, 709, 713, 717, 721, 725, 729, 733, 737, 741, 745, 749, 753, 757, 761, 765, 769, 773, 777, 781, 785, 789, 793, 797, 801, 805, 809, 813, 817, 821, 825, 829, 833, 837, 841, 845, 849, 853, 857, 861, 865, 869, 873, 877, 881, 885, 889, 893, 897, 901, 905, 909, 913, 917, 921, 925, 929, 933, 937, 941, 945, 949, 953, 957, 961, 965, 969, 973, 977, 981, 985, 989, 993, 997, 1001, 1005, 1009, 1013, 1017, 1021, 1025, 1029, 1033, 1037, 1041, 1045, 1049, 1053, 1057, 1061, 1065, 1069, 1073, 1077, 1081, 1085, 1089, 1093, 1097, 1101, 1105, 1109, 1113, 1117, 1121, 1125, 1129, 1133, 1137, 1141, 1145, 1149, 1153, 1157, 1161, 1165, 1169, 1173, 1177, 1181, 1185, 1189, 1193, 1197, 1201, 1205, 1209, 1213, 1217, 1221, 1225, 1229, 1233, 1237, 1241, 1245, 1249, 1253, 1257, 1261, 1265, 1269, 1273, 1277, 1281, 1285, 1289, 1293, 1297, 1301, 1305, 1309, 1313, 1317, 1321, 1325, 1329, 1333, 1337, 1341, 1345, 1349, 1353, 1357, 1361, 1365, 1369, 1373, 1377, 1381, 1385, 1389, 1393, 1397, 1401, 1405, 1409, 1413, 1417, 1421, 1425, 1429, 1433, 1437, 1441, 1445, 1449, 1453, 1457, 1461, 1465, 1469, 1473, 1477, 1481, 1485, 1489, 1493, 1497, 1501, 1505, 1509, 1513, 1517, 1521, 1525, 1529, 1533, 1537, 1541, 1545, 1549, 1553, 1557, 1561, 1565, 1569, 1573, 1577, 1581, 1585, 1589, 1593, 1597, 1601, 1605, 1609, 1613, 1617, 1621, 1625, 1629, 1633, 1637, 1641, 1645, 1649, 1653, 1657, 1661, 1665, 1669, 1673, 1677, 1681, 1685, 1689, 1693, 1697, 1701, 1705, 1709, 1713, 1717, 1721, 1725, 1729, 1733, 1737, 1741, 1745, 1749, 1753, 1757, 1761, 1765, 1769, 1773, 1777, 1781, 1785, 1789, 1793, 1797, 1801, 1805, 1809, 1813, 1817, 1821, 1825, 1829, 1833, 1837, 1841, 1845, 1849, 1853, 1857, 1861, 1865, 1869, 1873, 1877, 1881, 1885, 1889, 1893, 1897, 1901, 1905, 1909, 1913, 1917, 1921, 1925, 1929, 1933, 1937, 1941, 1945, 1949, 1953, 1957, 1961, 1965, 1969, 1973, 1977, 1981, 1985, 1989, 1993, 1997, 2001, 2005, 2009, 2013, 2017, 2021, 2025, 2029, 2033, 2037, 2041, 2045, 2049, 2053, 2057, 2061, 2065, 2069, 2073, 2077, 2081, 2085, 2089, 2093, 2097, 2101, 2105, 2109, 2113, 2117, 2121, 2125, 2129, 2133, 2137, 2141, 2145, 2149, 2153, 2157, 2161, 2165, 2169, 2173, 2177, 2181, 2185, 2189, 2193, 2197, 2201, 2205, 2209, 2213, 2217, 2221, 2225, 2229, 2233, 2237, 2241, 2245, 2249, 2253, 2257, 2261, 2265, 2269, 2273, 2277, 2281, 2285, 2289, 2293, 2297, 2301, 2305, 2309, 2313, 2317, 2321, 2325, 2329, 2333, 2337, 2341, 2345, 2349, 2353, 2357, 2361, 2365, 2369, 2373, 2377, 2381, 2385, 2389, 2393, 2397, 2401, 2405, 2409, 2413, 2417, 2421, 2425, 2429, 2433, 2437, 2441, 2445, 2449, 2453, 2457, 2461, 2465, 2469, 2473, 2477, 2481, 2485, 2489, 2493, 2497, 2501, 2505, 2509, 2513, 2517, 2521, 2525, 2529, 2533, 2537, 2541, 2545, 2549, 2553, 2557, 2561, 2565, 2569, 2573, 2577, 2581, 2585, 2589, 2593, 2597, 2601, 2605, 2609, 2613, 2617, 2621, 2625, 2629, 2633, 2637, 2641, 2645, 2649, 2653, 2657, 2661, 2665, 2669, 2673, 2677, 2681, 2685, 2689, 2693, 2697, 2701, 2705, 2709, 2713, 2717, 2721, 2725, 2729, 2733, 2737, 2741, 2745, 2749, 2753, 2757, 2761, 2765, 2769, 2773, 2777, 2781, 2785, 2789, 2793, 2797, 2801, 2805, 2809, 2813, 2817, 2821, 2825, 2829, 2833, 2837, 2841, 2845, 2849, 2853, 2857, 2861, 2865, 2869, 2873, 2877, 2881, 2885, 2889, 2893, 2897, 2901, 2905, 2909, 2913, 2917, 2921, 2925, 2929, 2933, 2937, 2941, 2945, 2949, 2953, 2957, 2961, 2965, 2969, 2973, 2977, 2981, 2985, 2989, 2993, 2997, 3001, 3005, 3009, 3013, 3017, 3021, 3025, 3029, 3033, 3037, 3041, 3045, 3049, 3053, 3057, 3061, 3065, 3069, 3073, 3077, 3081, 3085, 3089, 3093, 3097, 3101, 3105, 3109, 3113, 3117, 3121, 3125, 3129, 3133, 3137, 3141, 3145, 3149, 3153, 3157, 3161, 3165, 3169, 3173, 3177, 3181, 3185, 3189, 3193, 3197, 3201, 3205, 3209, 3213, 3217, 3221, 3225, 3229, 3233, 3237, 3241, 3245, 3249, 3253, 3257, 3261, 3265, 3269, 3273, 3277, 3281, 3285, 3289, 3293, 3297, 3301, 3305, 3309, 3313, 3317, 3321, 3325, 3329, 3333, 3337, 3341, 3345, 3349, 3353, 3357, 3361, 3365, 3369, 3373, 3377, 3381, 3385, 3389, 3393, 3397, 3401, 3405, 3409, 3413, 3417, 3421, 3425, 3429, 3433, 3437, 3441, 3445, 3449, 3453, 3457, 3461, 3465, 3469, 3473, 3477, 3481, 3485, 3489, 3493, 3497, 3501, 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4169, 4173, 4177, 4181, 4185, 4189, 4193, 4197, 4201, 4205, 4209, 4213, 4217, 4221, 4225, 4229, 4233, 4237, 4241, 4245, 4249, 4253, 4257, 4261, 4265, 4269, 4273, 4277, 4281, 4285, 4289, 4293, 4297, 4301, 4305, 4309, 4313, 4317, 4321, 4325, 4329, 4333, 4337, 4341, 4345, 4349, 4353, 4357, 4361, 4365, 4369, 4373, 4377, 4381, 4385, 4389, 4393, 4397, 4401, 4405, 4409, 4413, 4417, 4421, 4425, 4429, 4433, 4437, 4441, 4445, 4449, 4453, 4457, 4461, 4465, 4469, 4473, 4477, 4481, 4485, 4489, 4493, 4497, 4501, 4505, 4509, 4513, 4517, 4521, 4525, 4529, 4533, 4537, 4541, 4545, 4549, 4553, 4557, 4561, 4565, 4569, 4573, 4577, 4581, 4585, 4589, 4593, 4597, 4601, 4605, 4609, 4613, 4617, 4621, 4625, 4629, 4633, 4637, 4641, 4645, 4649, 4653, 4657, 4661, 4665, 4669, 4673, 4677, 4681, 4685, 4689, 4693, 4697, 4701, 4705, 4709, 4713, 4717, 4721, 4725, 4729, 4733, 4737, 4741, 4745, 4749, 4753, 4757, 4761, 4765, 4769, 4773, 4777, 4781, 4785, 4789, 4793, 4797, 4801, 4805, 4809, 4813, 4817, 4821, 4825, 4829, 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5497, 5501, 5505, 5509, 5513, 5517, 5521, 5525, 5529, 5533, 5537, 5541, 5545, 5549, 5553, 5557, 5561, 5565, 5569, 5573, 5577, 5581, 5585, 5589, 5593, 5597, 5601, 5605, 5609, 5613, 5617, 5621, 5625, 5629, 5633, 5637, 5641, 5645, 5649, 5653, 5657, 5661, 5665, 5669, 5673, 5677, 5681, 5685, 5689, 5693, 5697, 5701, 5705, 5709, 5713, 5717, 5721, 5725, 5729, 5733, 5737, 5741, 5745, 5749, 5753, 5757, 5761, 5765, 5769, 5773, 5777, 5781, 5785, 5789, 5793, 5797, 5801, 5805, 5809, 5813, 5817, 5821, 5825, 5829, 5833, 5837, 5841, 5845, 5849, 5853, 5857, 5861, 5865, 5869, 5873, 5877, 5881, 5885, 5889, 5893, 5897, 5901, 5905, 5909, 5913, 5917, 5921, 5925, 5929, 5933, 5937, 5941, 5945, 5949, 5953, 5957, 5961, 5965, 5969, 5973, 5977, 5981, 5985, 5989, 5993, 5997, 6001, 6005, 6009, 6013, 6017, 6021, 6025, 6029, 6033, 6037, 6041, 6045, 6049, 6053, 6057, 6061, 6065, 6069, 6073, 6077, 6081, 6085, 6089, 6093, 6097, 6101, 6105, 6109, 6113, 6117, 6121, 6125, 6129, 6133, 6137, 6141, 6145, 6149, 6153, 6157, 6161, 6165, 6169, 6173, 6177, 6181, 6185, 6189, 6193, 6197, 6201, 6205, 6209, 6213, 6217, 6221, 6225, 6229, 6233, 6237, 6241, 6245, 6249, 6253, 6257, 6261, 6265, 6269, 6273, 6277, 6281, 6285, 6289, 6293, 6297, 6301, 6305, 6309, 6313, 6317, 6321, 6325, 6329, 6333, 6337, 6341, 6345, 6349, 6353, 6357, 6361, 6365, 6369, 6373, 6377, 6381, 6385, 6389, 6393, 6397, 6401, 6405, 6409, 6413, 6417, 6421, 6425, 6429, 6433, 6437, 6441, 6445, 6449, 6453, 6457, 6461, 6465, 6469, 6473, 6477, 6481, 6485, 6489, 6493, 6497, 6501, 6505, 6509, 6513, 6517, 6521, 6525, 6529, 6533, 6537, 6541, 6545, 6549, 6553, 6557, 6561, 6565, 6569, 6573, 6577, 6581, 6585, 6589, 6593, 6597, 6601, 6605, 6609, 6613, 6617, 6621, 6625, 6629, 6633, 6637, 6641, 6645, 6649, 6653, 6657, 6661, 6665, 6669, 6673, 6677, 6681, 6685, 6689, 6693, 6697, 6701, 6705, 6709, 6713, 6717, 6721, 6725, 6729, 6733, 6737, 6741, 6745, 6749, 6753, 6757, 6761, 6765, 6769, 6773, 6777, 6781, 6785, 6789, 6793, 6797, 6801, 6805, 68

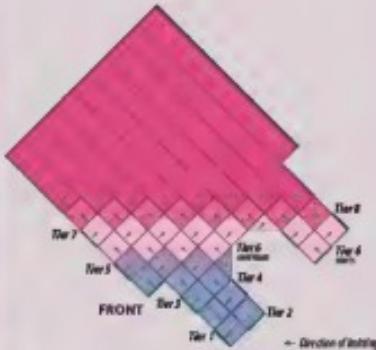


SLEEVES

Sew Front and Back together at shoulders.

Left Sleeve

Following Sleeve Stripe Pattern, with RS facing and first color, begin knitting at inside corner of Left Back underarm, PUK10 (11, 12, 13, 14, 15). Cut yarn. With same needle, same color, and starting at Left Front underarm edge, PUK10 (11, 12, 13, 14, 15) along underarm to corner, PUK0. In corner, place marker (pm). PUM8 (75, 82, 89, 96, 103) along armhole edge, pm. PUK1 in corner — 90 (99, 108, 117, 126, 135) stitches.



Turn work. (Knit to marker, k2tog, turn work) 20 (22, 24, 26, 28, 30) times — 70 (77, 84, 91, 98, 105) stitches; remove markers on last row. Continuing in stripe pattern, decrease 1 stitch each edge every 11 (9, 8, 7, 6, 5) rows, 14 (12, 20, 23, 25, 27) times — 42 (43, 44, 45, 46, 51) stitches. Work even until sleeve measures 104 (109, 194, 20, 20%, 20%).

Right Sleeve

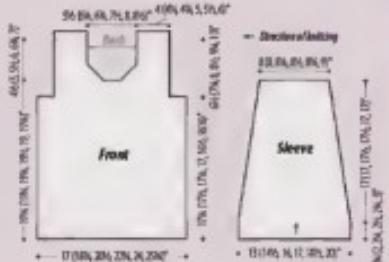
Work as for Left Sleeve EXCEPT pick up 10 (11, 12, 13, 14, 15) stitches beginning at Right Front underarm then remainder of stitches starting at Right Back underarm.

FINISHING

Sew sleeve and side seams, leaving 2" to 4" from bottom hem open for vent.

Neckband

Starting at a shoulder seam, PUK1 for each stitch, 1 for every 2 rows along square, and 2 for every 3 rows along triangle. Join and pur 6 rounds. Bind off loosely.



ENTRELAC UNITS

Sweater is sized by changing the base number of stitches and rows in each unit.

Base numbers for units:

10 (11, 12, 13, 14, 15) stitches

20 (22, 24, 26, 28, 30) rows

RIGHT-LEANING RECTANGLE (RR)

With RS facing, pick up and pur 10 (11, 12, 13, 14, 15) stitches along edge of unit in previous tier (PUR). Row 1 (RS) Knit base stitches. Row 2 (WS) Knit to last stitch of RR, k2tog to join (last st with stich from previous tier). Repeat last 2 rows until all stitches from unit in previous tier have been joined — 10 (11, 12, 13, 14, 15) stitches.

LEFT-LEANING RECTANGLE (LR)

With RS facing, pick up and knit 10 (11, 12, 13, 14, 15) stitches along edge of unit in previous tier (PUR). Row 1 (WS) Knit base stitches. Row 2 (RS) Knit to last stitch of LR, ssK to join (last stitch with stich from previous tier). Repeat last 2 rows until all stitches from unit in previous tier have been joined — 10 (11, 12, 13, 14, 15) stitches.

RIGHT-LEANING ENDING TRIANGLE (RET)

With RS facing, PUR10 (11, 12, 13, 14, 15) stitches. Row 1 (RS) Knit stitches worked on previous row. Rows 2 and all WS rows Knit to last 2 stitches, k2tog. Repeat last 2 rows until 1 stitch remains. Next row (RS) K1, fasten off.

UNJOINED RR OR LR



Pick up or cast on 10 (11, 12, 13, 14, 15) stitches and knit 20 (22, 24, 26, 28, 30) rows.

RIGHT-LEANING BASE TRIANGLE (RBT)

Cast on 1. Row 1 (RS) K1 (cast-on stitch). Row 2 (WS) Knit in front and back of stitch (fb). Row 3 and all RS rows Knit stitches worked on previous row. Row 4 and all WS rows Knit to last stitch, kfb. Repeat last 2 rows to base stitches, end with a WS row.

Add a little color to a gansey for pizzazz. We choose to keep the colors quiet and elegant through the chevron and cable panels. This pullover is perfect over a skirt or everyday jeans.

designed by
Lisa Jacobs

INTERMEDIATE +



S (M, L, XL, 2X)

A 35(38, 40, 42, 44)
B 15(18, 18, 20, 21)
C 17(19, 21, 21, 22)

10cm/4"

25

30

over stock knit stitch

1 2 3 4 5 6

Medium weight

MC 100 (130, 150, 145, 190) yds
CC 150 (160, 170, 175, 180) yds



4. Seven (10/2, 10cm (4") and
45cm (18") long



4.5mm (US7)

For Back (3/8")



NOTES

See School, page 208, for abbreviations and techniques. See page 70 for Intarsia twists.

Work each color section with a separate ball of yarn.

Front and Back begin separately; then are joined and body is worked circularly to yoke. Back and Front yoke are worked separately, back and forth in rows.

Small BROWN SHEEP CO., INC., Lamb's Pride Superwash worsted in colors SW55 Peacock and SW27 Mysterious Fuchsia

Urban gansey

DEC 1

At beginning of RS rows K1, k2tog.
At end of RS rows SSK, k1.

SEED STITCH

OVER EVEN NUMBER

RS rows (K1, p1) to end.

WS rows (P1, k1) to end.

OVER ODD NUMBER

All rows (K1, (p1, k1) to end.

Body

Front

With CC and longer circular needle, cast on 100 (110, 120, 130, 140). Begin Chart A; Row 1 (WS) Sl 1, [work chart, k2] to last 4 stitches, work chart, p1. Row 2 Sl 1, [work chart, p2] to last 4 stitches, work chart, k1. Continue in pattern, slipping first stitch and working last stitch in stockinette stitch (St st) until Rows 1-4 have been worked twice, then work Row 1 once more. Begin Intarsia: Next row (RS) Sl 1, work Chart A, p2, work Chart A with MC, knit to last 9 stitches, decreasing 3 stitches evenly spaced; with CC, work Chart A, p2, work Chart A, k1 — 97 (102, 117, 123, 137) stitches. Continue even in pattern until a total of five 4-row repeats of chart have been worked, end with Row 1. Piece measures approximately 3". Cut yarns. Place stitches on hold.

Back

Work as for Front. Cut yarns, but do not put on hold.

Join

With RS facing and MC, sl 1, knit to last stitch of Back, k2tog (joining last stitch of Back with first stitch of Front), place marker (pm), knit across Front to

Chart A



Chart C



Chart B



Chart D



Note: If end of chart E does not come out even, trim excess. Side of chart can appear as raggedy and uneven.

Stretch key

□ Knit on RS, purl on WS
□ □ Purl on RS, knit on WS

— 1/2 LC Sl 1 to cn, hold to front, k2; k1 from cn

— 2/2 LC Sl 2 to cn, hold to front, k2; k2 from cn

Chart E



Color key

□ MC
□ CC

last stitch, k2tog (joining last stitch of Front with first stitch of Back), p1 for beginning of round — 192 (212, 232, 252, 272) stitches. Next round (k1 to 1 stitch before marker, p1 [phony seam]) twice. Work even in St st, purling phony seam, until body measures 12 (12½, 12½, 12, 12½").

Yoke

Maintaining phony seam, work 6 rounds of Chart E, then work Rounds 1-5 once more, increasing 9 (11, 15, 13, 15) stitches between each set of markers on last round — 210 (234, 262, 278, 302) stitches.

Divide Back and Front

Begin Intarsia: Next row (RS) With MC, knit into front and back of stitch (d1b2); k4 (10, 12, 3, 9) [with CC, k4] with MC, k1 5 (5, 5, 2, 2) times; with CC, k4; with MC, k6 (12, 18, 5, 11) — 106 (118, 132, 146, 152) stitches. Place remaining stitches on hold for Front.

(continues on page 228)



Work panels of cables and assemble them into a great cardigan. The single clasp closure makes this a go-to knit when an added layer is just the ticket for chasing a chill.

designed by
Amy Polcyn

INTERMEDIATE



Grenadine & grapes

INC 1
*At beginning of RS rows K1, M1.
At end of RS rows M1, Kl.*

DEC 1
*At beginning of RS rows K1, SSK.
At end of RS rows K2tog, Kl.*

Back

With A, cast on 42 (46, 50, 54). **Begin Chart:** Row 1 (RS) Kl, p1 (2, 3, 4), work Chart, p2 (4, 6, 8), work Chart, p1 (2, 3, 4), kl. **Row 2** P1, M1 (2, 3, 4), work Chart, k2 (4, 6, 8), work Chart, kl (2, 3, 4), p1. Continue in pattern until piece measures 20 (21, 22, 23"). Bind off in pattern.

Side Strip MAKE 2

With B, cast on 22 (24, 26, 28). **Begin Chart:** Row 1 (RS) Kl, p1 (2, 3, 4), work Chart, p1 (2, 3, 4), kl. **Row 2** P1, M1 (2, 3, 4), work Chart, kl (2, 3, 4), p1. Continue in pattern until piece measures 40 (42, 44, 46)". Bind off in pattern.

Left Front Strip

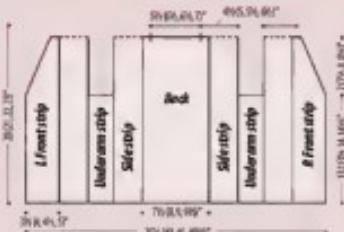
With A, work as for Side Strip until piece measures 13 (13½, 14, 14½)", end with a WS row.

Shape neck

Continuing in pattern, Dec 1 at end of every RS row 18 (20, 20, 20) times—4 H, 6, 8 stitches. Work even until piece measures same length as back. Bind off in pattern.

Right Front Strip

With A, work as for Left Front Strip, EXCEPT reverse shaping. Shape neck at beginning of RS rows.



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- 2/1 RPC Sl 1 to cn, hold to back, k2, p1 from cn
- 2/1 LPC Sl 2 to cn, hold to front, p1, k2 from cn
- 2/2 RC Sl 2 to cn, hold to back, k2, k2 from cn
- 2/2 LC Sl 2 to cn, hold to front, k2, k2 from cn

S (M, L, XL)

A 35 (36, 46, 49) "

B 35 (37, 41, 45) "

C 35 (38, 42, 46) "

10cm/4"

19

13

over stockinette stitch

1 2 3 4 5 6

Medium weight

A 175 (185, 205, 225) yds

B 25 (30, 35, 35) yds

C 60 (65, 75, 90) yds

5.5mm/US9

5.5mm/US8

&

Large hook and eye fastener

NOTES

See School, page 208, for abbreviations and techniques.

Jacket is worked in strips, then sewn together.

Side strips begin at front lower edge and continue over shoulder, ending at back lower edge.

(continues on page 222)



Great color and great stitchwork define this simply shaped boat-neck sweater. Knit one below and three colors of yarn create a pattern of stripes within stripes. Add a fourth color for the exposed seams and the magic begins.

designed by
Elise Duvekot

Railroad tracks

INC 1

At beginning of WS rows Work 1, M1.
At end of WS rows M1, work 1.

BROKEN COLUMN

OVER AN ODD NUMBER OF STITCHES

For Rows 1–12, A Is Rust, B Is Green, and C Is Brown.

Row 1 (RS) With A, knit; slide. **Row 2 (RS)** With B, k1, (k1, k1b) to last 2 stitches, k2, turn. Tie ends. **Row 3 (WS)** With A, p1, (p1b, p1) to end, slide. **Row 4 (WS)** With B, p1, (p1, p1b) to last 2 stitches, p2, turn. **Row 5 (RS)** With A, k1, (k1b, k1) to end, slide. **Row 6 (RS)** With B, k1, (k1, k1b) to last 2 stitches, k2, turn. **Row 7 (WS)** With A, p1, (p1b, p1) to end, slide. Cut A. **Row 8 (RS)** With B, p1, (p1, p1b) to last 2 stitches, p2, turn. Cut B; tie ends. **Row 9 (RS)** With C, k1, (k1b, k1) to end. **Row 10 (WS)** With C, knit; turn. Cut C; tie ends. **Row 11 (RS)** With B, knit; turn. **Row 12 (WS)** With B, knit; turn. Cut B; tie ends. **Rows 13–24** Repeat Rows 1–12, EXCEPT A Is Brown, B Is Rust, and C Is Green. **Rows 25–36** Repeat Rows 1–12, EXCEPT A Is Green, B Is Brown, and C Is Rust. Repeat Rows 1–36 for Broken-Column pattern.

(continues on page 210)

Knit, purl in row below (k1b) (p1b)



↑ Instead of working into next stitch on left needle, work into stitch directly below it.

Broken Column



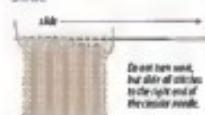
Stitch key

- Knit on RS, purl on WS
- Knit on WS
- K1b on RS, p1b on WS
- Cut yarn; tie ends

Color key

- A
- B
- C

Slide



Slide
the right end of the
needle over the left end of
the needle.



↑ Pull stitch off left needle and
let it drop.

INTERMEDIATE



STITCHES
A: 39, 44, 45, 52, 57"
B: 216 (226, 236, 246, 256")
C: 19 (19, 21, 22, 23)

GAUGE
10cm/4"
36

over Broken Column pattern

1 2 3 4 5 6

MEDIUM WEIGHT
A, B, & C: 10 (12, 15, 18, 21)
yds each
D: 40 (70, 75, 85, 95) yds

4.5 mm (US7) 40cm (16") or longer
and 40cm (16") wide

&

extra needles for 3-needle bind-off
stitch markers
optional 2 or 4 buttons for
shoulder band

NOTES
See School, page 208,
for abbreviations and
techniques.

Do not join yarn in the
middle of a row.

Do not weave in ends;
leave 6" tails and tie ends
together in overhand knot
as specified in pattern.

Small-Medium:
ASIAN RENDS Royal
Alpaca in 6310 Spice
(Rust), 6670 Hunter
Green (Green), 22
Chocolate (Brown), 6062
Curry (Gold)



Let's hear it for hand dyed yarns. We combine stockinette, garter, and dip stitches with color stripes for elongated gridlines with slices of color peeking through. This is deceptively simple because you use one color per stripe, and the piece is turned on its side.

it's
easy

go
for it!

designed by
Rick Mondragon

Indigo lines

DEC 1

*At beginning of RS rows 10, k2tog.
At end of RS rows 5SK, k1.*

Back

Skirt section

With MC and larger needles, cast on 55. **BEGIN CHART:** Row 1 (RS) Work Chart — 61 stitches. Continue to work 16-row repeat 9 (10, 11, 12, 13) times, then work Rows 1–13 once. Decrease row (WS) With MC, k1, k2tog, k1 6 times — 55 stitches. **Next row** Bind off.

Body

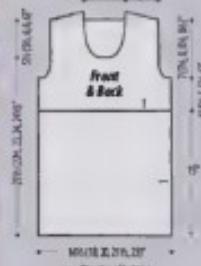
With RS facing, larger needles, and MC, pick up and knit (PUSO) 79 (87, 95, 103, 111) along right edge of Skirt section, picking up 1 stitch for every 2 rows. **Next row (WS)** Knit. Work stockinette stitch until piece measures 4 (4½, 5, 5½, 6") from pick-up.

Shape armhole

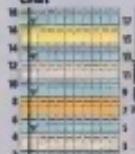
Bind off 5 (5, 6, 7, 8) at beginning of next 2 rows, then Dec 1 each sideneck 5 (5, 6, 6, 7) RS rows — 59 (62, 71, 77, 80) stitches.

39 (41, 44, 47"

45 (50, 56, 58, 61")



Chart



Carry MC and A, Int cont B
and C after each stripe.

Stitch key

- Knit on RS, purf on WS
- Purf on RS, knit on WS
- > Yarn over (yo)
- Dip stitch (see drawing, page 176,
EXCEPT work following dip stitch
rows into eyelet 4 rows below)

Work even until armhole measures 7 (7½, 8, 8½, 8¾"), end with a WS row Bind off.

Front

Work as for Back until armhole measures 2½ (3, 3, 3½, 3¾"), end with a WS row. Shape neck.

Next row (RS) K22 (25, 26, 27, 28), join 2nd ball of yarn and bind off 15 (17, 19, 23, 25), knit to end.

Working both sides at same time, Dec 1 each neck edge next 4 (5, 6, 7, 8) RS rows — 18 (20, 20, 20, 20) stitches. Work even until armhole measures same length as Back.

Shape shoulder

At beginning of every row, bind off 6 (3, 3, 3, 3) stitches 4 times, then remaining 6 stitches twice.

Sew Front to Back at shoulders.

(continues on page 229)

EASY +



STANDARD

A 55(58, 60, 62, 64, 66)"

B 26(27, 29, 30, 31, 32)"

38cm(47"

26

over 1 skein to 1 stitch
using long or narrow sts

1 2 3 4 5 6

Light weight

MC 600 (780, 860, 875, 950) yds

A 150(175, 200, 225, 250) yds

B & C 75(90, 105, 125, 150) yds each

4.5mm(US7)

3.75mm(US5)
4.5cm(1 1/2") long

3.25mm(US9)

&

notes

See School, page 208,
for abbreviations and
techniques.

Extra small: TWISTED
SISTERS Jazz in colors
Raku (MC), Clary
(A), Papaya (B), and
Wasabi (C)



Stockinette and garter stripes in blended colors make for a subtle yet interesting man's cardigan. Add a different stripe sequence that builds quickly and effortlessly in the sleeves.

designed by
Kenny Chua

it's
easy

GO
for it!

Blue spruce

BODY STRIPE

Rows 1-2 With A, knit. Row 3 (RS)
With B, knit. Row 4 With B, purl.

SLEEVE STRIPE

WORKED OVER STOCKINETTE STITCH

8 rows A, 2 rows B, 2 rows A, 2 rows B,
4 rows A, 8 rows B.

DEC 1

*At beginning of RS rows 10, 19L.
At end of RS rows 12, k2tog, k1.*

INC 1

*At beginning of RS rows 10, M1.
At end of RS rows 11, M1.*

Back

With smaller needles and A, cast on 94 (102, 110, 122, 130). Row 1 (RS) K2, (p2, k2) to end. Row 2 (WS) P2, (p2, k2) to end. Repeat Rows 1 and 2 until piece measures 2", end with a WS row. Change to larger needles and Body Stripe. Work until piece measures approximately 16 (16, 16, 16½, 17"), end with Row 4.

Shape armhole

Bind off 4 (4, 4, 5, 6) at beginning of next 4 rows. Dec 1 each side every RS row 5 (7, 8, 10, 8) times — 68 (72, 78, 82, 98) stitches. Work even until armhole measures 8 (8½, 9, 9½, 10"), end with Row 2.

Shape shoulder

Begin about rows: Rows 1 & 2 (RS)
With B, work to last 5 stitches, wrap next stitch and turn (W&T). Rows 3-4 Work to last 10, W&T. Rows 5-8 Work to last 15, W&T. Rows 7 & 8 Work to end, holding wraps. With A, work Rows 1 & 2 of Body Stripe. Place stitches on hold.

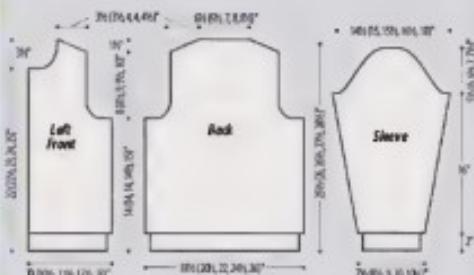
Left Front

With smaller needles and A, cast on 50 (54, 58, 62, 66). Work as for Back, shaping armhole at beginning of RS rows — 37 (39, 42, 42, 46) stitches. Work even until armhole measures 6 (6½, 7, 7½, 8"), end with a RS row.

Shape front neck

At beginning of every WS row, bind off 8 (8, 9, 9, 10) once, 5 once, then 3 once. Dec 1 at end of every RS row 3 (4, 4, 4,

(continues on page 218)



EASY +



400g/100g

S (M, L, 1X, 2X)

A: 38(41,44,46,48)"/

B: 29(31,33,35,37)"/

C: 39(41,43,45,47)"/

10cm/4"



www.BodyStripe.using larger
needles



Medium weight

A: 67(71,76,81,85,89)g

B: 45(47,50,52,54,56)g

5.5mm/US7

4.5mm/US5



NOTES
See School, page 208,
for abbreviations and
techniques.

Carry yarns not in use
loosely along side edge.

Medium: UO N
BRAND: YARNS Wool-
Ease in colors 111 Navy
Blue (A) and 234 Pines
Print (B)



Three strands of 1 variegated yarn gradually give way to 3 strands of another in these simple but stunning wraps. Because the yarn is super-fine weight, the shawl is light enough to use as a scarf.

designed by
Laura Bryant

it's
easy
...GO
for it!

Checkerboard wrap

CHECKERBOARD PATTERN

MULTIPLE OF 8

Rows 1-6 (X4, p4) to end. Rows 7-12 (P4, k4) to end.

Prepare yarn

Wind 2 center-pull balls of each color. To get 3 strands of same color, use strand from outside and inside of one ball and outside of another.

Shawl

When joining a new strand, work 4-6 stitches with 4 strands held together, then continue working with 3 strands.

With 3 strands A, cast on 96. Stripe 1 Work in Checkerboard pattern with AAA for 14".

Stripe 2 Cut 1 strand A, join 1 strand B, and work 14" with AAB.

Stripe 3 Cut 1 strand A, join 1 strand B, and work 14" with ABB. Stripe 4 Cut 1 strand A, join 1 strand B, and work 14" with BBB. Piece measures approximately 58". Bind off in pattern.



Stitch key

- Knit on RS,
- Purl on WS
- Pur on RS,
knit on WS

EASY

One size

Approximately 28" x 48"

10cm/4"

24

19

over Checkerboard pattern 1 width
3 strands held together
after blocking



Super Fine weight
A & B 135 pi/sch

6mm/US10

NOTES

See School page 208,
for abbreviations and
techniques.

Work with 3 strands held
together throughout.



PRISM ARTS Lace Wool
in color Embers (A)
and Woodlands (B) for
darker version, Coral
Reef (A) and Cinnamom
(B) for lighter version



Slip stitches turn simple stripes into an intricate basketweave pattern. We choose black and white for head-turning graphic elegance. The Chanel styling and simple, hidden-snap closure are perfect for office dressing.

designed by
Jean Frost

Basketweave

DEC 1

*At beginning of RS rows K1, k2tog.
At end of RS rows SSK, k1.*

Back

With MC, cast on 98 (108, 118, 128). Beginning with a WS row, work 4 rows stockinette stitch (St st). **Next row** (WS) Knit (turning ridge). Work 2 rows St st. **Begin Chart:** Row 1 (RS) K1 (edge stitch), work Chart to last stitch, k1 (edge stitch). Continue as established, keeping first and last stitch in garter stitch, until piece measures 14 (15, 16, 17") from turning ridge, end with a WS row.

Shape armhole

Maintaining pattern as established, bind off 6 (8, 9, 10) at beginning of next 2 rows. Dec 1 each side every RS row 3 (4, 6, 8) times—80 (84, 88, 92) stitches. Work even until armhole measures 7 (7½, 8, 9"), end with a RS MC row. Place stitches on hold.

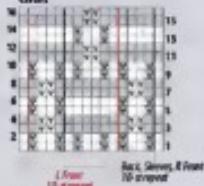
Left Front

With MC, cast on 52 (62, 72, 82). Work as for Back to armholes.

Shape armhole

At beginning of RS rows, bind off as

Chart



Stitch key

- Knit on RS, purl on WS
- Slip 1 with yarn at WS of work

Color key

- MC □ CC

for Back—43 (50, 57, 64) stitches. Work even until armhole measures 5 (5½, 6, 6½"), end with a RS row.

Shape neck

Next row (WS) Bind off 12 (15, 19, 22) work in pattern to end of row. Bind off 3 (4, 5, 6) at beginning of next RS row. Dec 1 at end of every RS row 4 (6, 7, 9) times—24 (25, 26, 27) stitches. Work even until armhole measures 9 (9½, 10, 11") end with a RS MC row. Place stitches on hold.

(continues on page 227)

INTERMEDIATE



600g/1.3lb

S (M, L, XL)

A: BH/44, 50, 55, 57

B: D116/34, 34, 36

C: X/396, 396, 396

10cm/4"

36

21

over/Chart pattern



Medium weight

MC: 715 (854, 1000, 1025) yds

CC: 525 (625, 725, 825) yds



3.75mm/US5

—

3.75mm/US5



3 1/2" (13mm) stay lifter

NOTES

See School, page 208, for abbreviations and techniques.

The first and last stitch of each row is worked in garter stitch.

Small: PLYMOUTH YARN COMPANY Worsted Merino Superwash in colors 8 (MC) and 1 (CC)





Yarns

In this issue of Knitter's

P. 44 Hartville Designs NEW ENGLAND SHETLAND 100% wool; 180g (1kg); 196m (217yds)		P. 90 Claudio Hand Painted Yarns FINGERING 100% merino wool; 50g (1/4oz); 120m (130yds)		P. 132 Trendsetter Yarns SOLEIL 100% cotton, with beads and fabric leaves; 50g (1/4oz); 73m (80yds)		P. 164 Kollege Yarns TEMPATATION 65% bamboo, 25% cotton, 10% nylon; 50g (1/4oz); 45m (50yds)	
P. 50 Cascade Yarns 220 SUPERWASH 100% superwash wool; 100g (1/2kg); 200m (220yds)		P. 94 Knit One, Crochet Too SWAE TWEEDED 60% merino wool, 20% Italy lace, 20% bamboo; 50g (1/4oz); 100m (100yds)		P. 132 Trendsetter Yarns DUNE 45% mohair, 30% acrylic, 25% nylon; 50g (1/4oz); 73m (80yds)		P. 166 Universal Yarn-Debbie Macomber Blossom Street Collection GRANDEA SOLID 100% wool; 50g (1/4oz); 85m (95yds)	
P. 54 Mission Falls 16N WOOL 100% superwash merino wool; 50g (1/4oz); 78m (85yds)		P. 100 Kollage Yarns SOLACE 25% alpaca, 30% silk; 50g (1/4oz); 85m (95yds)		P. 138 Manos WOOL CLÁSICA 100% wool; 100g (1/2kg); approximately 115m (130yds)		P. 170 Netherw Hemicrits GRAND OPERA 80% wool, 10% viscose, 5% metalized polyester; 50g (1/4oz); 111m (120yds)	
P. 60 Tehki-Stacy Charles, Inc. DONEGAL TWEED 100% wool; 100g (1/2kg); 161m (178yds)		P. 104 Kraemer Yarns MACHY CHUNKY 65% New Zealand wool, 45% domestic wool; 100g (3/4kg); 100m (120yds)		P. 144 Schurana MERINO COTTON 90/10% merino wool, 10% cotton; 50g (1/4oz); 96m (105yds)		P. 172 Tehki-Stacy Charles, Inc. TARA TWEED 80% wool, 20% nylon; 100g (3/4kg); 110m (120yds)	
P. 60 Tehki-Stacy Charles, Inc. TOWND 100% merino wool; 50g (1/4oz); 85m (95yds)		P. 110 Coats & Clark-Red Heart SOFT YARN 100% acrylic; 100g (5/8kg); 234m (250yds)		P. 148 Brown Sheep Co., Inc. LAMBS PRIDE WORSTED 100% wool; 100g (1/2kg); 173m (190yds)		P. 174 Alpaca with a Twist BABY TWIST 100% baby alpaca; 100g (3/4kg); 100m (110yds)	
P. 64 Asian Trends/Royal ALPACA 100% Royal Alpaca; 100g (1/2kg); 200m (218yds)		P. 112 Malabrigo YARN SOCK 100% superwash merino wool; 50g (1/4oz); 400m (440yds)		P. 156 Cascade Yarns LANA D' DRO 50% alpaca, 50% wool; 100g (1/2kg); 200m (218yds)		P. 176 Knit One, Crochet Too CROOK-O-CROFT 65% superwash wool; 20% nylon; 15% silk; 100g (1/2kg); 300m (330yds)	
P. 70 Berroco, Inc. ULTRA AFRICA 50% super fine Alpaca; 50% Peruvian Wool; 100g (1/2kg); 190m (210yds)		P. 158 Muench Yarns TOUCH ME 72% rayon microfiber, 28% wool; 50g (1/4oz); 56m (60yds)		P. 158 Kraemer Yarns TATAMI TWEED 100% worsted; 40% cotton, 60% acrylic; 100g (1/2kg); 164m (180yds)		P. 178 Trendsetter Yarns SHERVA 70% wool, 30% acrylic; 100g (1/2kg); 165m (185yds)	
P. 74 Rowan FELTED TWEEDED 50% merino wool, 25% alpaca, 25% viscose; 50g (1/4oz); 175m (191yds)		P. 122 Prism Yarns WILD STUFF rayon, cotton, nylon, 100% mohair, mohair, alpaca poly; 100g (1/2kg); 272m (300yds)		P. 160 Zitron LIFESTYLE 100% merino or extrafine superwash wool; 50g (1/4oz); 155m (170yds)		P. 180 Jojoland BALLAD 100% superwash wool; 50g (1/4oz); 200m (220yds)	
P. 80 Universal Yarn DELUXE WORSTED 100% wool; 100g (1/2kg); 200m (220yds)		P. 126 Festé LA BOHÈME 50% rayon, 37% brushed kid mohair, 14% wool, 4% nylon; 113g (1/2kg); 151m (165yds)		P. 162 Melebriggo Yarn R/OS 100% superwash merino wool; 100g (1/2kg); 190m (210yds)		P. 184 GGH SOFT-KID 75% super kid mohair, 25% polyamide; 50g (1/4kg); 137m (150yds)	
P. 84 Plymouth Yarn ENCORE 75% acrylic, 25% wool; 100g (1/2kg); 190m (200yds)							

Yarn weight categories

Yarn Weight

1	2	3	4	5	6
Super Fine	Fine	Light	Medium	Bulky	Super Bulky

Also called

Sock Fingering Baby	Sport Baby	DK Light Worsted	Worsted Afghan Aran	Chunky Craft Rug	Bulky Roving
---------------------------	---------------	------------------------	---------------------------	------------------------	-----------------

Stockinette Stitch Gauge Range 10cm/4 inches

27 sts	23 sts	21 sts	16 sts	12 sts	6 sts
10	10	10	10	10	10
32 sts	26 sts	24 sts	20 sts	15 sts	11 sts

Recommended needle (mm)

2.25 mm	3.25 mm	3.75 mm	4.5 mm	5.5 mm	8 mm and larger
10	10	10	10	10	
3.25 mm	3.75 mm	4.5 mm	5.5 mm	8 mm	

Recommended needle (US)

1 to 3	3 to 5	5 to 7	7 to 9	9 to 11	11 and larger
--------	--------	--------	--------	---------	---------------

Locate the Yarn Weight and Stockinette Stitch Gauge Range over 10cm or 4" on the chart. Compare that gauge with the information on the yarn label to find an appropriate yarn. These are guidelines only for commonly used gauges and needle sizes in specific yarn categories.

P. 188 Berroco, Inc. LUXXIA
ALPACA FINE 50% wool; 20% superfine
alpaca; 30% nylon; 100g (3½oz); 400m (430yd)

P. 196 Twisted Sisters JAZZ
100% merino; 50g (1½oz); 100m (110yd)

P. 190 Brown Sheep Co., Inc.
LAMB'S PRIDE SUPERWASH 100%
superwash wool; 100g (3½oz); 113m(120yd)

P. 198 Lion Brand® Yarns WOOL
EASE 60% acrylic, 20% wool; 85g (3oz);
180m (195yd)

P. 192 Coats & Clark-Stitch
Nation by Debbie Stoller™
FULL o' SHEEP! 100% Peruvian wool; 100g
(3½oz); 140m (150yd)

P. 200 Prism Arts LACE WOOL
100% merino wool; 35g (1oz); 55m
(60yd)

P. 194 AdianTrends ROYAL
ALPACA 100% Royal Alpaca; 100g
(3½oz); 200m (220yd)

P. 202 Plymouth Yarn
Company WORSTED MERINO
SUPERWASH 100% wool; 100g (3½oz);
199m (215yd)



NEW

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EXOTIC FIBRES**

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Specifications: At a Glance

Use the charts and guides below to make educated decisions about yarn thickness, needle size, garment ease, and pattern options.

Understanding pattern specifications

INTERMEDIATE



overstitch for the width,
using larger needles



4.75mm/US7
17mm/US5



SKILL LEVEL

- Re:** Includes ease (additional width) built into pattern.
- Sizing:** General measurements at the A, B, and C lines on the fit icon.

- Gauge:** The number of stitches and rows you need in 10 cm or 4", worked as specified.

- Yarn weight:** and amount in yards

- Type of needles:** Straight, unless circular or double-pointed are recommended. Bold text indicates needle size used for gauge.

- Key terms:**

Fit



actual bust/
chest size



actual bust/chest
size plus 1-2"



actual bust/
chest plus 2-4"



actual bust/
chest plus 4-6"



oversize
actual bust/
chest plus 6" or more

Measuring

- A Bust/Chest
B Body length
C Center back to cuff
(arm slightly bent)



Needles/Hooks

US	MM	HOOK
0	2	A
1	2.25	B
2	2.75	C
3	3.25	D
4	3.5	E
5	3.75	F
6	4	G
7	4.5	H
8	5	I
9	5.5	J
10	6	K
10½	6.5	L
11	6.75	M
13	9	N
15	10	O
17	12.75	P

Equivalent weights

1/8 oz	20 g
1 oz	28 g
10 oz	40 g
1 1/8 oz	50 g
2 oz	60 g
3 1/8 oz	100 g

Sizing Measure around the fullest part of your bust/chest to find your size.

Children	2	4	6	8	10	12	14
Actual chest	21"	23"	25"	26 1/2"	28"	30"	31 1/2"

Women	XXS	XS	Small	Medium	Large	1X	2X	3X
Actual bust	38"	39"	32-34"	36-38"	40-42"	44-46"	48-50"	52-54"

Men	Small	Medium	Large	1X	2X
Actual chest	34-36"	38-40"	42-44"	46-48"	50-52"

centimeters
grams
feet
inches
meters
yards



Conversion chart

0.394	inches
0.035	ounces
2.54	centimeters
28.35	grams
1.3	feet
.31	yards

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Outside

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From the
Color & Imagination Contest

the SOX

The contest
became a
BOOK
you'll
love



Available at Booksellers & Online

Color & Imagination Contest
Books by XOX Books

index (see project pages)

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beginner basics

knitter's SCHOOL

KNIT CAST-ON



1 Start with a slip knot on left needle (first cast-on stitch). Insert right needle into slip knot from front. Wrap yarn over right needle as if to knit.



2 Bring yarn through slip knot, forming a loop on right needle.
3 Insert left needle under loop and slip loop off right needle. One additional stitch cast on.



4 Insert right needle into the last stitch on left needle as if to knit. Knit a stitch and transfer it to the left needle as in Step 3. Repeat Step 4 for each additional stitch.

PURL



1 With yarn in front of work, insert right needle into stitch from back to front.



2 Bring yarn over right needle from front to back.



3 Bring yarn through stitch with right needle. Pull stitch off left needle. Repeat Steps 1-3.

KNIT



F With yarn in back of work, insert right needle into stitch on left needle from front to back.



2 Bring yarn between needles and over right needle.



3 Bring yarn through stitch with right needle. Pull stitch off left needle.



4 Knit stitch completed.

BIND OFF



K1 Knit 2 stitches as usual.
2 With left needle, pass first stitch on right needle over second stitch (above) and off needle: 1 stitch bound off (next drawing).



3 Knit 1 more stitch.
4 Pass first stitch over second.
Repeat Steps 3-4.
When last loop is on right needle, break yarn and pull tail of yarn through loop to fasten (see Fasten off).



Fasten off
Work Steps 1-4 of Bind-off. Knitwise except, pull the stitches instead of knitting them.



Work and off until only 1 stitch remains on right needle. If this is the last stitch of a row, cut yarn and fasten off stitch as shown above. Otherwise, this is the first stitch of the next section of knitting.

abbreviations

CC contrasting color
cm centimeters(s)
cn cable needle
dec decrease(s)(ing)
dpn double-pointed needle(s)
g gram(s)
" inches
(inc) increase(s)(ing)

A knit(ing)(ated)
LH left-hand
m meter(s)
M1 Make one stitch (increased)
MC main color
mm millimeter(s)
nr (nons)
p pur(led)(ing)
pm place marker
psso pass slipped stitches over

rep repeat(s)
RH right-hand
RS right side(s)
rnd round(s)
sc single crochet
slip(s)kipped(sing)
S2kp2, knit, pso
sk slp, slp, knit these 2 sts tog
ssp (slp, slp, put these 2 m-to-g)
sts/stitch(es)

S1 st stockinette stitch
slh through back of loop(s)
tag together
WS wrong side(s)
wif with yarn in back
wif with yarn in front
yif(y) yard(s)
yos(y) yard(s) over (twice)

working from charts

Charts are graphs or grids of squares that represent the right side of knitted fabric. They illustrate every stitch and the relationship between the rows of stitches. Squares contain knitting symbols. They may define each symbol as an operation to make a stitch or stitches.

The pattern provides any special instructions for using the chart(s) or the key. The numbers along the sides of charts indicate the rows. A number on the right side marks a right-side row that is worked leftward from the number. A number on the left marks a wrong-side row that is worked rightward. Since many stitches are worked differently on wrong-side rows, the key will indicate that. If the pattern is worked circularly, all rows are right-side rows and worked from right to left.

Grid lines within the graph represent repeats. These set off a group of stitches that are repeated across a row. You begin at the edge of a row or where the pattern indicates for the required size, work across to the second line, then repeat the stitches

between the repeat lines as many times as directed, and finish the row.

The sizes of a garment are often labeled with beginning and ending points on the chart. This avoids having to chart each size separately.

instructions

Eyelet buttonhole

Long-tail cast-on

K2tog (k2tog)

Make 1

SK2P

SSK and SSSK

Single crochet (sc)

K3TOG (K3TOG)



1 Insert right needle into first 2 (3) stitches on left needle, beginning with second (third) stitch from end of left needle.



2 Knit these 2 (3) stitches together as if they were 1.
The result is a right-leaning decrease.

SINGLE CROCHET (SC)



1 Insert hook into a stitch, catch yarn and pull up a loop. Catch yarn and pull through the loop on the hook.

2 Insert hook into next stitch to the left.

SSK A left-leaning single decrease.



1 Slip 2 stitches separately to right needle as if to knit.

LONG-TAIL CAST-ON



Made a slipknot for the initial stitch, at a distance from the end of the yarn, allowing about 18" for each stitch to be cast on. I bring yarn between fingers of left hand and wrap around little finger as shown.



5 ...up over index finger yarn, catching it...

Results of long-tail cast-on (both sides)



2 Bring left thumb and index finger between strands, arranging so tail is on thumb side, tail strand on finger side. Open thumb and finger so strands form a diamond.



6 ...and bringing it under the front of thumb loop.



3 Bring needle down, forming a loop around thumb.



7 Slip thumb out of its loop, and use thumb to adjust tension on the new stitch. One stitch cast on.

EYELET BUTTONHOLE



New 1 (right-side) SSK, yarn over (as shown).

New 2 Pull into yarn-over.

SSSK A left-leaning double decrease.



Work same as SSK except 1 Slip 3 stitches, 2 Knit these 3 stitches together.

MAKE 1 (M1)

Knit



For a left-leaning increase (M1L), insert left needle from front to back under strand between last stitch knitted and first stitch on left needle. Knit, twisting strand by working into loop at back of needle.



The result is a left-leaning increase.



For a right-leaning increase (M1R), insert left needle from back to front under strand between last stitch knitted and first stitch on left needle. Knit, twisting strand by working into loop at back of needle from left to right.



The result is a right-leaning increase.



For a left-leaning increase (M1L), insert left needle from front to back under strand between last stitch worked and first stitch on left needle. Purl, twisting strand by working into loop at back of needle from left to right.



The result is a right-leaning increase (M1R), work as for Make 1 Right, knit, except purl.

SK2P, SL 1-K2TOG-PSSO

A left-leaning double decrease.



1 Slip 1 stitch knitwise.
2 Knit next 2 stitches together.
3 Pass the slipped stitch over the k2tog; the 3 stitches become 1; the right stitch is on top.

(School continues on p. 210)

PAGE INDEX

3-needle bind-off

Knit into front and back (kf&bf)
Knit through back loop (ktbl)
P2tog
SSP
Short rows (+8t)
Yarn over (yo)

YARN OVER (YO)



Between knit stitches

Bring yarn under the needle to the front, take it over the needle to the back and knit the next stitch.



After a knit, before a purl

Bring yarn under the needle to the front, over the needle to the back, then under the needle to the front; purl next stitch.



After a purl, before a knit

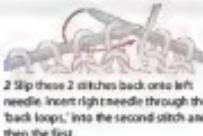
With yarn in front of the needle, bring it over the needle to the back; knit next stitch.

SSP

Left-slanting single decrease:



1 Slip 2 stitches separately to right needle as if to knit.



2 Slip these 2 stitches back onto left needle. Insert right needle through their 'back loops,' into the second stitch and then the first.



3 Pull them together; 2 stitches become 1.



The result is a left-slanting decrease.

SHORT ROWS (W&R)

Each short row adds two rows of knitting across a section of the work. Since the work is turned before completing a row, stitches must be wrapped at the turn to prevent holes. On stockinette stitch, work a wrap as follows:

Knit side



1 With yarn in back, slip next stitch as if to purl. Bring yarn to front of work and slip stitch back to left needle (as shown). Turn work.



3 When you come to the wrap on a following knit row, hide the wrap by knitting it together with the stitch it wraps.



1 With yarn in front, slip next stitch as if to purl. Bring yarn to back of work and slip stitch back to left needle (as shown). Turn work.



3 When you come to the wrap on a following purl row, hide the wrap by purling it together with the stitch it wraps.

KNIT INTO FRONT AND BACK (kf&bf)



1 Knit into front of next stitch on left needle, but do not pull the stitch off needle.



3 Pull stitch off left needle. Completed increase: 2 stitches from 1 stitch. This increase results in a purl bump after the knit stitch.



1 With right needle behind left needle and right leg of stitch, insert needle into stitch...



2 ...and knit.

3-NEEDLE BIND-OFF

Instead of binding off shoulder stitches and sewing them together:



Bind-off ridge on wrong side:

1 With stitches on 2 needles, place right sides together. Knit 2 stitches together (1 from front needle and 1 from back needle, as shown); repeat from * once more.

2 With left needle, pass first stitch on right needle over second stitch and off right needle.

3 Knit next 2 stitches together.
4 Repeat Steps 2 and 3, end by drawing yarn through last stitch.



Bind-off ridge on right side:

Work as for ridge on wrong side, EXCEPT with wrong sides together.

P2Tog



1 Insert right needle into first 2 stitches on left needle.

2 Pull these 2 stitches together as if they were 1. The result is a right-slanting decrease.

Retro stripes



continued from page 176

Left Front

With larger needles and A, cast on 36 (41, 46, 51, 56). Begin pattern: Row 1 (RS) K2 (side edge), work stripe chart to last stitch, k1 (center front edge). Continue working pattern, keeping edge stitches in St st, until piece measures 2", end with a WS row. Shape waist at side edge (beginning of RS row) as for Back—31 (36, 41, 46, 51) stitches after last decrease; 36 (41, 46, 51, 56) after last increase. Work even until piece measures same as Back to underarm, end with Row 4 (8, 12, 12, 4).

Shape armhole and neck

Next row (RS) Shape armhole at side edge (beginning of RS rows) as for Back. At SAME TIME, shape neck by Dec 1 end of this row, every 8th row 0 (0, 1, 5, 8) times, then every 10th row 5 (5, 5, 2, 0) times—19 (21, 22, 23, 24) stitches. Work even until armhole measures same length as Back. Shape shoulder at beginning of RS rows as for Back.

Right Front

Work as for Left Front, EXCEPT reverse shaping and edge stitches. Bind off for armhole at beginning of RS rows and decrease at end of RS rows. Shape neck at beginning of RS rows. Shape shoulder at beginning of RS rows.

Left Front Center Panel and Collar
With larger needles and A, cast on 22. Begin pattern: Row 1 (RS) K1 (side edge), work Check chart to last 2

stitches, k2 (corner front edge). Row 2 K2, work Check chart to last stitch, pl. Work in pattern, keeping side edge stitch in St st and 2 center front edge stitches in purl stitch, until piece measures same length as Back to underarm, end with a WS row. Mark each end of row.

Shape neck and collar

Next row (RS) Keeping edge stitches in St st, inc 1 each side this row, every 8th row 0 (0, 1, 5, 8) times, then every 10th row 5 (5, 5, 2, 0) times—39 (39, 41, 43, 45) stitches. Inc 1 for center front at end of next RS row, then every 4th row 3 times and AT SAME TIME, when piece measures 16 1/2 (16 1/2, 16 1/2) from marker, bind off 5 (4, 4, 4, 4) at beginning of next RS row for shoulder—38 (39, 41, 43, 45) stitches. Continue in pattern for 11 1/2 (2, 2, 2, 2, 2) more, end with a WS row.

Back/neck/collar shaping

At beginning of every RS row, bind off 6 (6, 7, 7, 7) stitches 5 times, then begin K2 (9, 6, 8, 10) stitches.

Right Front Center Panel and Collar

Work as for Left Front Center Panel and Collar, reversing edge stitches, until piece measures 4 (6 1/2, 5, 5, 5 1/2)", end with a WS row. #turnhole row (RS) K4, k2tog, yo twice, SSK, work to end. Next row Work across, working k1, pl in double yo. Continue in pattern, working Buttonhole row when piece measures 7 (7 1/2, 8, 8, 8 1/2, 10 (10 1/2, 11, 11, 11 1/2"), and 13 (13 1/2, 14, 14, 14 1/2"). Continue as for Left Front Center Panel and Collar, EXCEPT reverse shaping. Shape center front at beginning of RS rows. Shape shoulder and back neck collar at beginning of WS rows.

Sleeves

With smaller needles and A, cast on 48 (52, 56, 60, 66). Knit 4 rows. Change to larger needles. Begin pattern: Row 1 (RS) K2 (edge), work Row 1 (5, 9, 9, 10) of Stripe chart last 2 stitches, k2 (edge). Keeping edge stitches in St st, work in pattern for 16 rows total, end with a WS row. Next row inc 1 each

side of this row, then every 8th row 14 times—78 (82, 86, 90, 96) stitches. Work even for 7 (7, 7, 7, 7) rows, ending with Row 4 (8, 12, 12, 4). Piece measures approximately 17 1/2 (17 1/2, 17 1/2, 17 1/2, 17 1/2").

Shape cap

Next row (RS) At beginning of next 2 rows, bind off 5 (5, 7, 9, 11). Keeping edge stitches in St st, dec 1 each side every RS row 21 (22, 16, 15, 13) times, then every 4th row 0 (0, 3, 5, 6) times. At beginning of every row, bind off 8 stitches twice, then remaining 16 (12, 14, 16, 20) stitches.

Finishing

Sew Sleeve and side seams 1 stitch in from each edge, leaving a stockinette stitch on each side of seam.

Block pieces.

Back Neck Cable

With WS of Back facing, larger needles, and A, pick up and knit (PURL) 18 marked center stitches of back neck. Set-up row (WS of cable) P2, k2, p10, k2, p2. Work Cable chart for 6 1/2 (6 1/2, 7, 7, 7 1/2). Bind off.

Matching marked row on Front Center Panels to beginning of neck shaping on Fronts, and bound-off shoulder stitches of Front Center Panels to Front shoulders, sew Front Center Panels to Fronts. Sew Front and Front Center Panel shoulders to Back. Sew Collar to back neck. With seam on WS of Back Neck Cable, sew bound-off edge of Collar to sides of Back Neck Cable. Set in sleeves. Sew side and sleeve seams. Lower edge trim.

With RS facing, smaller circular needle, and A, PURL 26 along left Front Center Panel, 34 (39, 44, 49, 54) along Left Front, 99 (110, 121, 132, 143) along Back, 34 (39, 44, 49, 54) along Right Front, 26 along Right Front Center Panel—219 (240, 261, 282, 303) stitches. Knit 4 rows. Bind off. Sew on buttons.



Gauge



Check



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS
- S/S RC Sl 5 to cn, hold to back, k2, k3 from on

Purple reign

(continued from page 160)
sle every RS row 10 times—92 (98, 108, 120, 130) stitches. Work even until armhole measures 8 (9½, 9, 9½, 10) inches with WS row.

Shape shoulders:

At beginning of every row, bind off 6 (7, 8, 10, 10) stitches 6 times, then 0 (0, 0, 0, 0) twice. Place remaining 56 (56, 60, 60, 66) stitches on hold for back neck.

Left Front

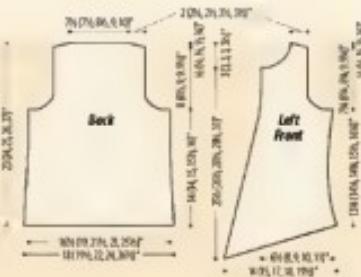
Vest front is shaped with short rows and decreases. Center front edges are shaped at same time as lower edge, waist, and armholes. Keep careful track of where you are in each shaping operation.

Front ed.

Cast on 106 (114, 122, 130, 138). **Row 1** (WS) P2, (k2, p2) to end. Work rib until piece measures 19½ inches with a WS row. **Next row** (RS) Rib 28 (31, 34, 35, 39), pm, k23, pm, rib to end, decreasing 7 (9, 5, 7, 4) stitches across remainder of row—99 (105, 112, 123, 134) stitches. **Begin short rows:** **Rows 1–2** (WS) Work 4 stitches, wrap next stitch and turn work (W&T); work to end. **Rows 3–4** Work to wrapped stitch; work 4 more stitches, hiding wrap (W&T) work to end. Continue to hide wraps on following rows: **Rows 5–6** Dec 1, work 4 past wrapped stitch, W&T, work to end. **Rows 7–8** Work 4 past wrapped stitch, W&T, work to end. Work last 4 rows 10 (10, 12, 13, 14) more times. **AT THE SAME TIME**, when short rows reach markers, begin cable chart between markers. **Next WS row** Dec 1, work to end. **Next RS row** Work to end—87 (93, 103, 108, 118) stitches.

Body decreases:

Continue in pattern, shaping at both sides as follows: (Dec 1 at beginning of 4th row (WS), then Dec 1 at each end of next 4th row) repeat 7 (6, 6, 7) times—66 (75, 85, 90, 97) stitches. Dec 1 at beginning of every 4th row 7 (10, 10, 11, 10) times—59 (85, 75, 78, 87) stitches. Dec 1 at beginning and inc 1 at end of every 4th row 3 times.



Body increases:

Dec 1 at beginning of every 4th row 6 (5, 7, 5, 8) times—53 (60, 68, 74, 79) stitches. Work even until piece measures same as back to armhole.

Shape armhole:

At beginning of RS rows, bind off 3 (4, 4, 4, 4) times, then 2 (2, 3, 3, 3) times. **Next row** (WS) Dec 1 at beginning of row. **Next 12 rows** (Dec 1 at beginning of first, third, fifth rows and at end of sixth row) twice. Dec 1 at beginning of next 1 (3, 4, 4, 4) RS rows—33 (36, 41, 47, 52) stitches. Work even until armhole measures 5 (5½, 6, 6, 6½) inches with RS row.

Shape neck:

Bind off 4 (4, 5, 5, 7) at beginning of next 2 WS rows, then Dec 1 at end of every RS row 7 (0, 2, 2, 2, 6) times—18 (21, 24, 30, 32) stitches. Work even until armhole measures same as back. **Shape shoulder:**

At beginning of every RS row, bind off 6 (7, 8, 10, 10) stitches 3 times, then 0 (0, 0, 0, 0) stitches once. Cut yarn and fasten off.

Right Front

Work as for Left Front EXCEPT reverse shaping and pattern placement. Begin short rows on RS rows. When shaping, work Dec 1 and inc 1 on RS rows. Bind off for armhole at beginning of WS rows. Bind off and decrease for neck at beginning of RS rows. Bind off for shoulder at beginning of WS rows.

Finishing:

Block pieces. Sew shoulder seams.

Collar:

With RS facing, pick up and knit (P&K) 33 (33, 41, 41, 44) along Right Front.

neck, k56 (56, 60, 66) back neck stitches, and PUK33 (33, 41, 41, 44) along Left Front neck—122 (122, 142, 142, 154) stitches. **Row 1 (WS)** K2, (p2, k2) to end. Work in rib until collar measures 4 (4, 4½, 4½, 5). Bind off loosely in rib.

Armbands:

With RS facing, PUK142 (150, 162, 170,

178) around armhole. **Row 1 (WS)** K2, (p2, k2) to end. Work 6 more rows in rib. Bind off loosely in rib.

Front bands:

With RS facing, PUK214 (222, 234, 242, 254) along Left Front and Collar edge. Work as for armband. Repeat for Right Front edge.

Sew side seams. □



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Railroad tracks

(continued from page 194)



Back

With Gold and using long-tail loop cast-on, cast on 69 (72, 85, 93, 101).

Lower band

Knit 1 row. Cut Gold; tie ends. **Row 1 & 2 (RS)** With Rust, knit 2 rows; cut

yarn, tie ends. Repeat Rows 1 & 2 with Green, tie ends. Repeat.

Work Broken Column Pattern until piece measures 12 (12½, 13¾, 14½, 16½) inches. End after a RS row.

Shape armholes:

Using YO bind-off, bind off 7 (8, 9, 11, 13) at beginning of next 2 Rows—55 (61, 62, 71, 75) stitches. Work even until armhole measures approximately 9 (9½, 10, 10½, 11) inches, end after any 12-row color grouping (Row 12, 24, or 36).

Upperband

With a color not used in last 4 rows, knit 2 rows. With Gold, knit 1 row. Bind off using p2tog bind-off.

Front

Work as for Back.

Sleeves

Using long-tail loop cast-on, cast on 31 (33, 35, 37, 39) and work Lower band as for Back. Work Broken Column pattern, and AT SAME TIME Inc 1 every 8th row 8 (11, 14, 17, 20) times, then every 12th row 8 (6, 4, 2, 0) times—63 (67, 71, 75, 78) stitches. Work even until piece measures 10½ (11½, 12½, 13½, 14½) inches. Place markers at each end of row for arm hole placement. Work for 2 (2, 2½

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YO bind-off



1 Knit 1 stitch as usual.

2 Yarn over

3 With left needle, pass first stitch on right needle over the yarn-over....



... and off the needle.
4 Knit 1 more stitch.

5 Pass yarn-over over this last stitch and off the needle (one stitch bound off). Repeat Steps 1-5.

P2tog bind-off



Takes 1 stitch onto left needle, * p2tog...



... slip stitch back to left needle; repeat from * end by drawing yarn through last stitch.

3-needle YO bind-off: from hem to cuff. Join other Sleeve and side seam in same way. Tie overhand knots in any remaining yarn tails on WS. Sew in any visible tails near cuff and bottom edges. Trim ends to approximately 1". Try on sweater for placement of optional buttons. Place each button along shoulder line, approximately 2½" from sleeve seam. Sew buttons through both layers of the shoulder band. □



Color bars



(continued from page 54)

Front

Work as for Back until armhole measures 3 (3½, 4, 4½, 4¾, 5)"; end with a WS row. Shape neck:
Next row (RS) Mark center 12 (14, 14, 16, 20, 22) stitches for front neck. Knit 10 marker. Place marked neck stitches on hold and cut yarn. Rejoin yarn for right neck edge color section and knit to end. Working both sides at same time, Dec 1 each neck edge every RS row 6 (2, 3, 4, 4, 10) times—19 (20, 21, 22, 22, 23) stitches each shoulder. Work even until armhole measures same length as back to shoulder, end with a WS row. Shape shoulders:

Begin short-row shaping: Rev 1 (RS) Working both sides at same time, work to last 5 (5, 6, 6, 7, 7) stitches at armhole edge, wrap next stitch and turn (WST). Repeat Row 1, 3 and 4. Work to last 10 (10, 11, 11, 12, 12) stitches at armhole edge, WST, 5 and 6. Work to last 15 (15, 16, 16, 17, 17) stitches at armhole edge, WST, 7. Knit across, hiding right shoulder wraps. # Purl across, hiding left shoulder wraps. Place all stitches on hold.

Left Sleeve

With smaller needles and MC, cast on 34 (36, 38, 40, 42, 44). Beginning with a knit row, work 3 rows in 1x1 St st. Set up vertical stripes (RS) With E, k10 (11, 12, 13, 13, 14); k10 (11, 12, 13, 15, 16) C; k12 (13, 13, 14, 14, 14) D. Work colors as established in St st, following Left Cuff chart. When chart is complete, knit 2 rows MC. Change to larger needles and work in St st, inc 1 each side every RS

row 1 (5, 9, 9, 13, 13) times, then every 4th row 1 (12, 11, 12, 9, 9) times—68 (72, 76, 82, 86, 88) stitches. Work even until sleeve measures 17 (17, 17½, 17½, 17, 17), end with a WS row. Shape cuff:

Next rev (RS) Bind off 5 (6, 7, 9, 10, 10) at beginning of next 2 rows. Dec 1 each side every RS row 10 (10, 12, 14, 16, 22) times, then every row 10 (10, 10, 7, 4, 0) times, end with a WS row. Bind off remaining 18 (20, 22, 22, 24) stitches.

Right Sleeve

Work as for Left Sleeve to vertical stripes. Set up vertical stripes (RS) With E, k12 (13, 13, 14, 14, 14); k10 (11, 12, 13, 15, 16) F; k12 (13, 13, 13, 14) G. Continue as for Left Sleeve EXCEPT follow Right Cuff chart.

Finishing

Block pieces. Join shoulders using 3-needle bind-off as follows: join 19 (20, 21, 22, 22, 23), bind off 24 (20, 32, 36, 40, 42) across back neck, join 19 (20, 21, 22, 22, 23).

Neckband

With circular needle, MC, and beginning at left shoulder, pick up and k28 (28, 28, 28, 29, 29) along left front neck, k12 (14, 16, 18, 20, 22) from front neck holder, pick up and k28 (28, 28, 29, 29) along right front neck, and 24 (28, 32, 34, 40, 42) along back neck—92 (98, 104, 110, 116, 122) stitches. Purl 4 rounds. Bind off purwise.

Set in sleeves. Sew side and sleeve seams. □

The advertisement features a stack of knitting books on the right, with a large pair of knitting needles and a skein of yarn in the foreground. The text reads: "The only knitting resource you really need." Below the book is the title "the Knitter's Handbook" and the website "KnittingUniverse.com".

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Blue spruce

(continued from page 198)

4 times — 18 (19, 21, 24) stitches. Work even until armhole measures same length as Back, end with Row 2. Shape shoulder.

BEGIN SHORT ROWS: Rows 1, 3, 5, 7 (RS)

With B, knit. Row 2 (WS) Purl to last 5 stitches, W&T. Row 4 Purl to last 10, W&T. Row 6 Purl to last 15, W&T. Row 8 Purl to end, hiding wraps. With A, work Rows 1 & 2 of Body Stripe. Place stiches on hold.

Right Front

Work as for Left Front, EXCEPT reverse shaping. Bind off for armhole at beginning of WS rows and Dec 1 at end of RS rows. Shape neck at beginning of RS rows. W&T short rows for shoulder on RS rows.

Sleeves

With smaller needles and A, cast on 38 (42, 46, 50, 54). Work in K2, P2 rib until piece measures 2", end with a

WS row. Change to larger needles and Sleeve Stripe. Inc 1 each side every 4th row 11 (11, 11, 12) times, then every 6th row 6 times — 72 (76, 78, 84, 90) stitches. Work even until sleeve measures 18".

Shape cap.

Bind off 4 (4, 4, 5, 6) at beginning of next 2 rows. Dec 1 each side every RS row 14 (16, 15, 12, 17) times, then every row 4 (4, 5, 5, 6) times. Bind off 10 at beginning of next 2 rows. Bind off remaining 8 (8, 10, 10, 12) stitches.

Finishing

Block pieces. With A, join shoulders using 3-needle bind-off as follows: join 18 (19, 21, 21, 24) stitches, bind-off 32 (34, 36, 40, 42) across back neck; join 18 (19, 21, 21, 24) stitches. Set in sleeves. Sew side and sleeve seams.

Buttonband

With smaller needles, A, and beginning at lower corner, pick up and knit



[PUK04 (94, 96, 102, 106) along Right

Front. Beginning with a WS row, work in k2, p2 rib for 19". Bind-off in pattern. Mark positions for 6 buttons along band, with top button 7" from neck edge, bottom button 1" from lower edge, and remaining buttons evenly spaced between.

Buttonband

Work along Left Front as for Buttonband EXCEPT begin at upper

corner AND work systet buttonholes (opposite marker): yo, k2tog.

Neckband

With smaller needles, A, and beginning at Right Front, PUK06 (110, 114, 118, 122) around neck edge. Work as for Buttonband.

Sew on buttons. □

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Lilac & lattice

(continued from page 168)

ing edge stitch in garter stich. Change to larger needles, Chart B, and work until piece measures same length as Back to underarm, and end with same chart row.

Shape armhole:

Shape armhole at side edge (beginning of RS rows) as for Back—32 (33, 35, 37, 39, 40) stitches. Work even in pattern until armhole measures 5½ (6, 6, 6½, 6, 6½)”, end with a RS row.

Shape neck:

At beginning of every WS row, bind off 5 (5, 5, 6, 6, 6) stitches once, 3 stitches once, 2 stitches 1 (1, 2, 2, 2) times, then 1 stitch 4 (4, 3, 3, 4) times—18 (19, 20, 21, 22, 24) stitches. Work even until armhole measures same length as Back to shoulder.

Shape shoulder:

Next row (RS): At beginning of every RS row, bind off 4 (5, 5, 5, 5, 6) twice, 5 (5, 5, 5, 6) once, then 5 (4, 5, 6, 6) once.

Right Front

With smaller needles, cast on 57 (64, 68, 75, 78, 80).
SIZES S, L, 2X ONLY: Work Scalloped Border—42 (50, 58) stitches.

SIZES M, XL, 3X ONLY: Work Scalloped Border EXCEPT Row 2 K2, work Half Scallop, repeat Full Scallop to end—32 (37, 42) stitches. Row 3 K3, repeat Full Scallop to last 6 stitches, work Half Scallop, K1—46 (54, 62) stitches.

ALL SIZES: Next row (RS) Knit, increasing 1 at beginning—40 (47, 51, 55, 59, 63) stitches. Begin Chart A: Row 2 Work chart to last stitch, K1 (edge stitch).

Continue as for Left Front, EXCEPT reverse shaping. Bind off armhole and shoulder at beginning of WS rows. Dec 1 for armhole at end of RS rows. Shape neck at beginning of RS rows.

Sleeves

With smaller needles, cast on 57 (57, 57, 68, 68, 68). Work Scalloped Border—42 (42, 42, 50, 50, 50) stitches.



Next row (RS) Knit. Next row (WS) P2, (k6, p28 to end. Work 2 rows of Chart A 7 times. Change to larger needles and work Chart B and AT SAME TIME increase 1 st each side of 3rd row, every 8th row 0 (6, 12, 0, 5, 10) times, then every 10th row 0 (5, 0, 9, 5, 1) times, working new stitches into pattern—64 (66, 68, 70, 72, 74) stitches. Work even until piece measures 18 (18½, 18, 18, 17½, 18”), end with same chart row as Back.

Shape cap:

At beginning of next 2 rows, bind off 5 (6, 7, 8, 9, 10). Dec 1 each side every RS row 6 (5, 4, 3, 2, 2) times, then every 4th row 3 (4, 5, 6, 7, 8) times. At beginning of every row, bind off 2 stitches 2 (2, 2, 2, 2, 4) times, 3 stitches 2 (2, 2, 2, 2, 0) times, then 4 stitches 2 times. Bind off remaining 18 stitches.

Finishing:

Block pieces. Sew shoulders.

Buttonband:

With RS facing and smaller needles, pick up and knit (PUS) 104 (104, 108, 112, 116) evenly along Left Front edge, ending between Charts A and B. Work 9 rows K2, P2 ribs. Bind off in pattern. Place 6 (6, 6, 7, 7, 7) markers along band for buttons, with the first 2” from upper edge, the last ½” from lower edge, and 4 (4, 4, 5, 5, 5) spaced evenly between.

Buttonhole band:

Work as for buttonband, working 3-

row buttonholes beginning on 5th rib row to correspond to button markers. **Neckband:**

With RS facing and smaller needles, PUNK across top of buttonhole band, 22 (22, 23, 24, 25, 25) along Right Front neck, 36 (36, 38, 40, 42, 42) along Back neck, 22 (22, 23, 24, 25, 25) along

Left Front neck, and 8 across buttonband—96 (96, 100, 104, 108, 108) stitches. Work 6 rows K2, P2 ribs, working a 3-row buttonhole beginning on 2nd rib row (RS) after 3rd stitch. Bind off in pattern.

Set in sleeves. Sew side and sleeve seams. Sew on buttons. □

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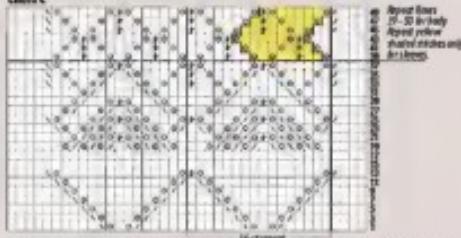


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Daydreams in lace

Chart C



When working the sleeves in the round, start all even-numbered rounds, except work R 1, p1 into double yo.

Stitch Key

- | | | |
|------------------------|-------|-------------------------------------|
| Knit on RS, purl on WS | K2tog | H SC2P |
| Yo (yo) | SSK | A1 Knit through back loop (knittbl) |

(continued from page 188)

S, 7) along cast-on edge—64 (64, 80, 80) stitches. Place marker for beginning of round. Knit 3 rounds. **Begin Chart C**

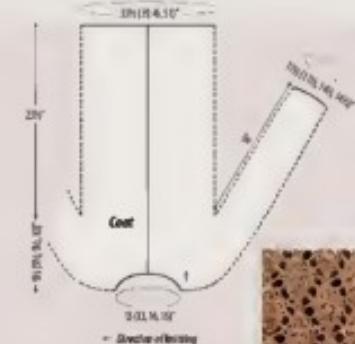
Work Rounds 1-50. Working shaded section of chart only; work Rounds 39-50, nine more times, or until sleeve is desired length. Bind off loosely.

Finishing

Block jacket, stretching firmly to open up the lace pattern.

Buttonhole band

Mark position of buttonholes along right front edge: top buttonhole at Neckband, bottom buttonhole at end of Yoke, and 5 spaced evenly between.



With RS facing and crochet hook, single crochet (sc) along right front edge, working (chain 3, skip 4, sc in next stitch) at each marked buttonhole position.

Button band

With RS facing and crochet hook, scallop along left front edge.

Sew on buttons. □



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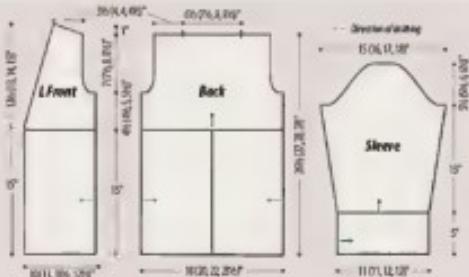
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—Corrie Wolter

Woodgrain duo



(continued from page 178)

Left Front Skirt

Work as for Back Skirt section EXCEPT bind off. Cut yarn.

Left Front Bodice

With RS facing, 2 strands, larger needle, and beginning at cast-on, PUK45 (49, 53, 57) along right selvedge of skirt section. Knit 3 rows. Next row (RS) K 6 (8, 13, 17), k2tog, (k8, k2sog) 3 times, knit to end—41 (45, 49, 53) stitches. Next row PurL.

Shape neck and armhole

Dec 1 at end of next row, then every 4th row 14 (16, 12, 10) times AT SAME TIME, when bodice measures 4½ (4¾, 5, 5½"), shape armhole.

Shape armhole

Bind off 4 (5, 6, 7) at beginning of next RS row, then Dec 1 at beginning of next 5 (5, 6, 7) RS rows—17 (18, 19, 20) stitches. Work even until armhole measures same length as back.

Shape shoulder

At beginning of every RS row, bind off 6 twice, then 5 (6, 7, 8) stitches once.

Right Front Skirt

Work as for Left Front Skirt.

Right Front Bodice

Work as for Left Front Bodice EXCEPT PUK along left selvedge of skirt section AND never shaping. Shape neck at beginning of row. Bind off armhole and shoulder on WS rows. Decrease for armhole at end of RS rows.

Finishing

Join shoulders using 3-needle bind-off as follows: join 17 (18, 19, 20, bind

of 30 (34, 36, 38) across back neck; join 17 (18, 19, 20).

Button band

With RS facing, 2 strands, smaller needle, and beginning at lower edge, PUK50 along Right Front Skirt, 58 (60, 64, 68) along right neck, 30 (34, 34, 38) across back neck, 58 (60, 64, 68) along left neck; wrapping yarn around needle 2 times, slip a bound-off stitch; PUK49 along Left Front Skirt. Next row knit to yo; knit into yo, dropping extra wrap; knit to end. Knit 3 rows. Bind off.

Ambroid

With RS facing, smaller needle, and 2 strands, PUK49 (80, 86, 92) evenly along armhole. Kelt 4 rows. Bind off. Sew side seams.

JACKET

Work as for Vest EXCEPT do not sew side seams.

Sleeves

Cuff

With 2 strands and smaller needle, cast on 23. Row 1 (RS) (k8, yo) twice, k5—25 stitches. Continue as for Back Skirt EXCEPT work Rows 5–10 eleven (eleven, twelve, twelve) more times, then work Rows 5–7 once. Next row (WS) K3, (k2tog, k1) 2 times. Bind off; do not cut yarn.

Sleeve

With 2 strands and continuing with larger needle, PUK50 (50, 54, 54) along left edge of cuff. Knit 3 rows. Increase new (RS) 10, M1, knit to last stitch, M1,

k1. Work st st, working Increase row every 8 rows 8 (5, 4, 0) times, then every 6 rows 0 (5, 7, 11) times—68 (72, 76, 82) stitches. Work even until sleeve measures 13" from pick-up. Shape cap.

Bind off 4 (5, 6, 7) at beginning of next 2 rows. Dec 1 each side every RS row 10 (11, 12, 13) times, then every

row 10 times. At beginning of next 2 rows, bind off 6 (6, 7, 7), then bind off remaining 8 stitches.

Finishing

Set in sleeves, sewing seam under armband along pick-up row. Sew sleeve and side seams. □

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(continued from page 758)

16, 16, 16, 16, work to end. Working both sides at same time, bind off at each neck edge 3 stitches 1 (1, 1, 2, 2, 2) times, then 2 stitches 2 (2, 3, 2, 3, 4) times. Dec 1 each neck edge every RS row 3 (3, 2, 2, 1, 0) times — 16 (18, 20, 21, 23, 26) stitches. Work even until piece measures same length as Back. Shape shoulders as for Back.

Sleeves

With smaller needles, cast on 46 (50, 52, 54, 54, 58). Row 1 (WS) K2 (p2, k2) to end. Row 2 P2, 1 (2, p2) to end. Repeat last 2 rows until piece measures 27. Change to larger needles. Work Sleeves chart and AT SAME TIME, increase 1 each end on 5th row, then every 6th row 5 (1, 5, 6, 7, 7) times, every 8th row 3 (3, 3, 3, 3, 2) times, then every 10th row 3 (3, 3, 2, 1, 2) times, working new stitches into pattern — 70 (72, 74, 78, 80, 82) stitches. Work even until piece measures 18½ (18½, 18½, 18, 17½, 17½), end with a WS row.

Shoulder cap

At beginning of every row, bind off 5 (5, 7, 8, 9, 10) twice, then 2 stitches 2 (4, 6, 6, 6, 6) times. Dec 1 each end every 15th row 6 (4, 0, 0, 1, 0) times, then every 4th row 0 (2, 4, 5, 5, 6) times. At beginning of every row, bind off 2 stitches 2 (2, 2, 2, 4, 4) times, 3 stitches 4 (2, 2, 2, 0, 0) times, then 4 stitches 2 times. Bind off remaining 20 (22, 22, 22, 22, 22) stitches loosely in pattern.

Finishing

Block pieces. Sew shoulder seams.

Neckband

With RS facing, circular needle, and beginning at left shoulder seam, pick up and k1 (14, 15, 15, 16, 16) along Left Front neck, 14 (14, 16, 16, 16) across Front neck, 14 (14, 15, 15, 16, 16) along Right Front neck; 34 (36, 38, 42, 44, 44) across back neck — 76 (80, 84, 86, 92, 92) stitches. Work k2, p2 rib for 5 rounds. Bind off loosely in ds.

Set in sleeves. Sew side and sleeve seams. □





Bohus buds

(continued from page 162)



Stitch key

- Knit on RS, purl on WS
- Purl on RS, knit on WS

Color key □ MC ■ A ■ B ■■ C

21L work in pattern to end. Dec 1 at neck edge every RS row 3 (3, 4) times—18 (18, 20, 21) stitches. Work even in pattern to end of Chart. With MC, work St st until armhole measures same length as Back.

Shape shoulder

At beginning of RS rows, bind off 3 stitches 6 (5, 4, 3) times, then 4 stitches 0 (0, 2, 3) times.

Right Front

Place stitches for Right Front on needle and join yarn at armhole, ready for a WS row. Next row (WS) Purl. Work as for Left Front (EXCEPT reverse shaping and use Chart D). Bind off for armhole and shoulder at beginning of WS rows.

Decrease for armhole at end of RS rows. Bind off for neck at beginning of RS row.

Finishing

Block. Sew shoulder seams.

Armband

With RS facing, longer needle, and MC, pick up and knit (P1R) 17 (19, 19, 21) across Right Front neck, 21 along right neck, 39 (43, 45, 49) across back neck, 21 along left neck, and 17 (19, 19, 21) across Left Front neck—115 (123, 125, 133) stitches. Work 6 rows of Chart A. With MC, bind off.

Buttonband

With RS facing, longer needle, and MC,

Chart C

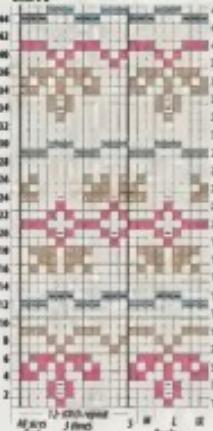


Chart D



PURP (89, 97, 99) along Left Front and Neckband. Work 6 rows of Chart A. With MC, bind off.

Mark placement of 3 buttons, one $\frac{1}{2}$ " from top of band, one $\frac{4}{5}$ " from top of band, and one halfway between.

Buttonhole band

Work as for Buttonband EXCEPT pick up along Right Front and on Row 4, make three yo-k2tog buttonholes to match buttons.

Armbands

With RS facing, shorter needle, MC,

and beginning at center of underarm, PURD (16, 18, 20) across bound-off

stitches of armhole, 44 (44, 47, 49) up armhole to shoulder seam, 44 (44, 47, 49) down armhole to bound-off edge, and 12 (16, 16, 20) across bound-off

stitches—112 (126, 130, 138) stitches. Place marker for beginning of round.

Round 1 Purl. Round 2 Knit. Round 3 (P1 R, k1 MC) to end. Round 4 (k1 MC, p1 R) to end. Round 5 (k1 MC, k1 R) to end. Round 6 Repeat Round 4. With

MC, bind off purlease.

Sew buttons at marked positions. *cn*

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Grenadine & grapes

Continued from page 192



Work even until piece measures 16½ (17, 17, 16½")⁷. Mark each side for beginning of sleeve cap. Work 2 (2, 2½, 2½) more, end with a WS row. Bind off.

Finishing

Block pieces. Sew strips together. Sew bound-off edges of Left Front and Right Front strips to bound-off edge of Back, leaving 5½ (6½, 6½, 7) open for back neck. Sew top of sleeves to straight edges of armholes. Sew straight portion above markers to top of underarm strip.

Edging

With C, work as for Side Strip until piece measures 13 (13½, 14, 14½)⁷. Bind off in pattern.

Sleeves

With C, cast on 36 (36, 40, 43). Work in stockinette 1 stitch for 2", end with a WS row. Inc 1 each side next row, every 4th row 0 (0, 0, 3) times, every 6th row 0 (0, 0, 0) times, then every 8th row 8 (4, 4, 0) times — 54 (58, 62, 66) stitches.

Sew hook and eye fastener to front edges at beginning of neck shaping. □



Underarm Strip MAKE 2

With C, work as for Side Strip until piece measures 13 (13½, 14, 14½)⁷. Bind off in pattern.

Sleeves

With C, cast on 36 (36, 40, 43). Work in stockinette 1 stitch for 2", end with a WS row. Inc 1 each side next row, every 4th row 0 (0, 0, 3) times, every 6th row 0 (0, 0, 0) times, then every 8th row 8 (4, 4, 0) times — 54 (58, 62, 66) stitches.

Sew hook and eye fastener to front edges at beginning of neck shaping. □



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Karen

Attached I-cord edging

1 With dpn, cast on 4 stitches, then pick up and k1 from edge of jacket — 5 stitches.



2 Side stitches to opposite end of dpn. K1, k2tog through the back loop, last stitch of cord with picked-up stitch, pick up and k1 from edge. Repeat Step 2 for I-cord.

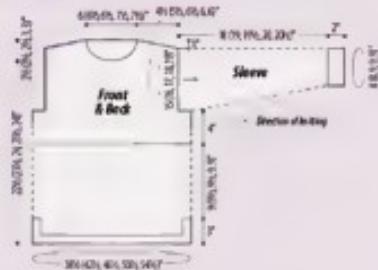
Grafting

Open stitches to cast-on edge:



Graft stitches as shown matching stitch for stitch.

Urban gansey



(continued from page 223)

Back Yoke

Begin working back and forth on Back.

Begin Charts B & C: Row 1 With MC, p1, work Seed Stitch over next 5 (11, 18, 4, 10) stitches; (with CC, work Chart B; with MC, work Chart C) 5 (5, 5, 7, 7) times with CC work Chart B, with MC work Seed Stitch over next 5 (11, 18, 4, 10) stitches; p1 (edge stitch). Continue in pattern, working edge stitches in St st, until chart Rows 1–6 have been worked 4 times, end with a RS row.

Armhole shaping

Next row (WS) Place 10 (11, 14, 16, 20) stitches from each edge on hold (for underarm), work in pattern across 86 (96, 104, 104, 112), keeping edge stitches in St st. Work until back armhole measures 6 (6%, 7, 7, 7%) inches, decreasing 6 (6, 6, 6, 6) times—24 (27, 29, 30) stitches each side.

Shape shoulders
Work as for Back.

Sew shoulders.

Left Sleeve

Sleeves are picked up along armholes and worked to cuff; change to dpn when necessary. Place underarm stitches from both Left Front and Back onto spare circular needle, ready to join stitches from either side to sleeve.

With RS facing, shorter circular needle, and MC, pick up and knit (FU) 75 (80, 85, 90, 95) along armhole edge, sl 1 from spare needle to working needle. **Rows 1, 3, 5 (WS)** P2tog to join (stitch just added from underarm with stitch on left needle), purl to last sleeve stitch, SSF to join last stitch of sleeve with edge stitch at underarm, sl 1 from spare needle to working needle. **Rows 2, 4 (RS)** SSF to join, knit to last sleeve stitch, k2tog to join, sl 1 from spare needle.

Row 6 (RS) Knit to end, sl 1 from spare needle. Repeat Rows 1–6 as established until 2 underarm stitches remain, end with a RS row. If last worked row is WS, work as for Row 6. Do not turn. **Next round (RS)** Pm for beginning of round, p2tog (remaining underarm stitches, which become phony seam), knit to end—76 (81, 86, 91, 96) stitches.

Front Yoke

Work as for Back until yoke measures 6 (6%, 7, 7, 7%), end with a RS row. Cut all yarns. Mark center 18 (22, 24, 24, 26) stitches for Front neck. Work Chart D for Back and AT SAME TIME, shape neck.

until 2 underarm stitches remain, end with a RS row. If last worked row is WS, work as for Row 6. Do not turn. **Next round (RS)** Pm for beginning of round, p2tog (remaining underarm stitches, which become phony seam), knit to end—76 (81, 86, 91, 96) stitches.

Shape sleeve

BEGIN WORKING IN ROUNDS, ALWAYS PURLING THE PHONY SEAM STITCH.

Knit 5 (5, 5, 4, 4) rounds. **Decrease round** P1, k2tog, knit to last 2 stitches; SSK. Repeat decrease round every 6 (6, 5, 5) rounds 7 (6, 6, 9, 9) times, then every 5 (5, 5, 4, 4) rounds 10 (13, 13, 13) times—40 (41, 46, 45, 50) stitches. Work even until sleeve measures 18 (19, 19½, 20, 20½) from pick-up. Cuff

With CC, knit 1 round, decreasing 0 (1, 1, 0, 0) stitch—40 (40, 45, 45, 50) stitches. **Begin Chart A: Round 1 (P2,**

work chart A) to end. Work Rounds 1–4 three times, then work Round 1 once more. Bind off in pattern.

Right Sleeve

Work as for Left Sleeve.

Finishing

Sew yoke side seams.

Collar

With RS facing, shorter circular needle, and CC, begin 2 stitches to right of Center Front marker and PURL1 (86, 86, 96, 96) around neck; end by picking up 4 stitches behind the first 4 to create center front overlap. Do not join. **Begin Chart A: Row 1 (WS)**

Row 1 (WS) Place 1 (WS), 4 (work chart, sl 2) 14 (15, 15, 17, 17) times, work chart, 14. **Row 2, 4 (RS)** 10, p8, work in pattern to last 4 stitches, p3, sl 1. **Row 3 (WS)**, work in pattern to last 4 stitches, k2tog, yo, k2. Work last 4 rows 3 more times, then work Row 1 once more. Bind off in pattern. Sew on buttons. n

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Swingtime blue



(continued from page 164)

Shape cap

Next row (RS) At beginning of every row, bind off 5 (6, 7, 8) twice, then 3 twice. Dec 1 each side every RS row 5 (6, 7, 8) times—45 (42, 49, 57) stitches. At beginning of every row, bind off 2 stitches 4 times, 3 stitches 2 times, then 4 stitches 2 times—23 (25, 27, 29) stitches. **Next row (RS)** K4 (5, 4, 5), k2tog 3 (3, 4, 4) times, k3tog, k2tog 3 (3, 4, 4) times, k4 (5, 4, 5). Bind off remaining 15 (17, 17, 19) stitches.

Finishing

Block pieces. Sew shoulders.

Color

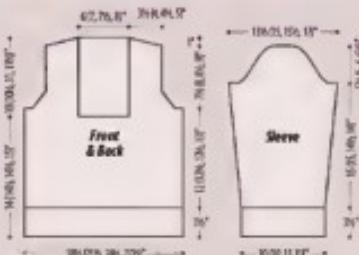
Collar stitches are picked up with WS facing.

With smaller needle, WS facing, and beginning at center front stitch, pick up and k26 (27, 32, 33) along left front neck, 31 (33, 35, 37) along back

neck, 26 (27, 32, 33) along right front neck—=83 (87, 99, 102) stitches. Place marker for beginning of round. **Next round (RS of collar)** K4 (3, 3, 2), (p4, k2) to last 7 (6, 6, 5) stitches, p4, k4 (3, 3, 2). Repeat last round twice more. Turn work and work rib back and forth in rows as follows: **Next row (WS of collar)** Slip 1 purwise with yarn in front, work across, working into back of last stitch. Repeat last row once more. Change to larger needle and work 13 rows in rib, slipping 1st stitch and working into back of last stitch. Dec 1 each side every RS row 3 times. Bind off 1 in 10 on next RS row; working first 2 stitches as SKSK and last 3 stitches as k2tog.

Set in sleeves. Sew side and sleeve seams.

Cranberry plaid



(continued from page 162)

Shape cap

At beginning of every row, bind off 6 (8, 10, 12) twice, then 2 twice. Dec 1 each side every RS row 17 (19, 19, 21) times. Bind off remaining 21 stitches loosely in pattern.

Finishing

Block pieces. Sew shoulders.

Color

With RS facing, circular needle, and MC, pick up and knit (PUK) 64 (65, 67, 69) along Right Front neck, place marker (pm), PUK3 (3, 4, 4) along Back neck, pm, and PUW64 (65, 67, 69) along Left Front neck—161 (167, 175, 181) stitches. **Next row (WS)** Work Seed Stitch to first marker; knit to 2nd marker, increasing 10 (12, 14, 16) evenly spaced; work Seed Stitch to end—171

(79, 89, 197) stitches. Work Rows 1–15 of Border, then work Seed Stitch with MC until collar measures 5½ (6, 6½,

7½) in. **Row 16 (RS)** Work 7 stitches Seed Stitch, yarn over 2 times (yo2), k2tog, work 15 stitches Seed Stitch, yo2, p2tog, work Seed Stitch to end. **Next row (WS)** Work in Seed Stitch, working 1 stitch into first yo and dropping second yo. Work in Seed Stitch until collar measures 6½ (7, 7½, 8) in. Bind off loosely in pattern.

Set in sleeves. Sew side and sleeve seams. Sew edges of collar to bind-off at center front; sewing right collar edge over left collar edge. Sew on buttons. Turn back collar in.

Chigirie

(continued from page 184)

Upper Front and Left Sleeve
Work to correspond to Upper Back and Left Sleeve reversing shaping.
Increase and shape sleeve at beginning of RS rows.

Finishing

Lay out pieces to match assembly diagram. Sew pieces together. Leave approximately 10" open at top edge for neck. Sew side and sleeve seams. □



Indigo lines

(continued from page 196)

Neckband

With RS facing, circular needle, and MC, PURL 29 (31, 39, 43) across back neck, 27 (29, 29, 31, 31) along left front, 15 (17, 19, 23, 25) across center front and 27 (29, 29, 31, 31) along right front—94 (104, 110, 124, 130) stitches. Place marker for beginning of round and join. **Next round:** Purl. **Next round:** Knit. Repeat last 2 rounds once. Bind off purwise.

Armbands

With RS facing, circular needle, and MC, PUR 20 (86, 94, 100, 104) along armhole. **Next 4 rows:** Knit. **Next row:** Bind off.

Sew side seams.

Hem

With MC and crochet hook, join yarn at a side seam, chain 1, and work 3 half-double crochet into each eyelet



around. Join with slip stitch to chain and fasten off. □

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stitches. Cut yarn, leaving a tail. Row 6: Join yarn at neck edge and work in pattern across all stitches, working the first 2 stitches of each section with tall and working yarn held together to reinforce the join. **Row 7:** Work in pattern. Bind off in rib.

Collar

With RS facing and longer circular needle, PUK37 (39, 44, 45) along Right

Front neck, 46 (50, 56, 58) along Back neck, and 37 (39, 44, 45) along Left Front neck—120(128, 144, 148) stitches. Row 1 (WS): K1, (k2, p2) to last 3 stitches, k3. Row 2: K1, (k2, p2) to last 3 stitches, RTP, k1. Repeat last 2 rows until piece measures 5", end with Row 2. Bind off in rib.

Sew buttons to correspond to buttonholes. n

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Basketweave

(continued from page 202)

Right Front

Work as for Left Front, EXCEPT reverse shaping. Bind off armhole at beginning of WS rows and decrease at end of RS rows. Shape neck at beginning of RS rows. Place stitches on hold.

Sleeves

With MC, cast on 48 (58, 68, 68). Beginning with a WS row, work 4 rows St st. **Next row:** (WS) Knit (turning ridge). Work 2 rows St st. **Begin Chart:** **Row 1:** (RS) 10 (edge stitch), work Chart to last stitch, k1 (edge stitch); work Chart to last stitch, k1 (edge stitch). Continue as established, keeping first and last stitch in garter stitch, until piece measures 1" from turning ridge, end with a WS row. Increase new (RS) K1, M1, work in pattern to last stitch, M1, k1. Repeat increase row every 10th row 13 (10, 2, 9 more times, working increases into Chart pattern)—76 (86, 84, 86) stitches. Work even until sleeve measures 17 (17, 17%, 18)" from turning



ridge, end with a WS row.

Shape cap

Bind off 6 (8, 9, 10) at beginning of next 2 rows. Dec 1 each side every RS row 24 (24, 25, 26) times—16 stitches.

Bind off

Finishing

With MC and 3-needle bind-off, join shoulder seams.

Neckband

With RS facing and MC, pick up and knit (PUK) 80 (86, 86, 90) around neck

edge. Work 4 rows St st. **Next row:** (WS) Knit (turning ridge). Work 4 rows St st. Bind off. Fold to WS along turning ridge, sew in place.

Front edgings

With RS facing and MC, PUK100 (104, 109, 112) evenly along Left Front. Work 2 rows St st. **Next row:** (WS) Knit (turning ridge). Work 4 rows St st. Bind off. Fold to WS along turning ridge, sew in place. Repeat for Right Front.

Set in sleeves. Sew side and sleeve



seams. Fold hem on sleeves and lower edge to WS along turning ridge and sew in place. Sew snaps to inside of bands as illustrated, placing 4, 7%, and 11" from bottom edge. n



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Gwen Bortner

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Gwen likes to explore non-traditional applications for entrelac; just look closely at the faux-angle panel and leg-cuff pillow and you'll find diamonds and tiles. Quilt blocks offer endless opportunities for her design approach.



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